

A. BOOK
OF PRICES

Catalogue, Section C.
1907

FOR...

COLORS and MATERIALS...

USED BY...

Artists

Architects

Decorators

Designers

Draughtsmen

Illustrators

Modellers



AND...

STUDENTS FOR
ABOVE PROFESSIONS

WITH VALUABLE INFORMATION AND NOTES
REGARDING THE COMPOSITION, CHEMISTRY,
AND PERMANENCE OF ARTISTS' PIGMENTS
AND MEDIUMS.

PRICE:
ONE DOLLAR

The Art Metropole, Limited,

THE COMPLETE ART STORE,

Cable Address "ART."
Toronto.

149 Yonge Street,
..... TORONTO.

PC016-1906-A784



OUR MOTTO:

Ubi Virtus Ibi Victoria.

(WHERE VIRTUE, THERE VICTORY.)

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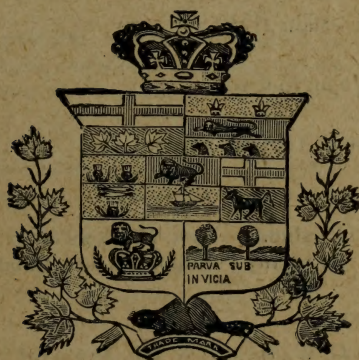
CATALOGUE and PRICE LIST

OF

Colors and Materials,

FOR....

Artists, Architects, Decorators,
Designers, and Draughtsmen.



MANUFACTURED AND IMPORTED

BY

THE ART METROPOLE,
LIMITED

49 YONGE STREET,

TORONTO.

PRICE, " - ONE DOLLAR.

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Special Notice

We request that this Catalogue may not be mutilated, but kept intact for reference, as it unquestionably contains information of considerable value to any person with artistic inclinations. Should it, however, fall into the hands of anyone having no use for it, we ask as a favor, that it may be handed to some one interested in art.

The compilation of this Catalogue has been a labor of years; possibly it is the most difficult to construct of the many business catalogues issued; not alone because it deals with such a variety of articles, but on account of the importance which attaches to almost every article it contains.

The materials represented by this Catalogue are the productions of Canadian, British, French, German, Austrian, Swiss, and American skill of the highest order. From wherever the best of its kind is produced, our stock has come.

We invite a fair comparison with any other house in our line, knowing well that the result must be favorable to ourselves both as to quality and price.

A special feature of this Catalogue is the valuable information it contains outside the usual commercial description of the articles offered. We have reference to the composition of Artists' pigments and to their degrees of permanence when made ready for use. Also to colors which may not advantageously be mixed together, as well as to the different properties and uses of "Mediums" as employed by Artists of highest repute. These facts are of immense importance to Artists who are ambitious that their productions should have lasting value, and who desire to work along the lines of making a permanent reputation for their paintings. We have at least some such amongst us, and it is for the benefit of these especially that we have secured the permission of such an eminent firm as Messrs. Winsor & Newton, Ltd., to publish the results of their very exhaustive and reliable experiments.

This Catalogue includes the productions of all the eminent makers of Artists' materials known, and no pains have been spared by us to ascertain the value and merit of whatever we put into stock, which are only the very best articles of their class; so that whatever we supply should, in careful hands, be a lasting advertisement for our house. It may be taken as a

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fair guide that if an article, which properly belongs to an Artist, is not listed in this Catalogue, it is something which has not yet an established reputation for merit.

Our purchasing facilities are the very best, and our ideas of profits are extremely modest, therefore our prices will be found very much below those of foreign dealers for the same quality of goods. We buy everything direct from the manufacturer, and have no middle profits with which to charge our customers.

You are requested not to mutilate this Catalogue, but to keep it intact for reference. In ordering be careful to properly name the article required, and if number of article and page of Catalogue with price are given no mistake can occur.

A common mistake is to order "Cakes" of moist Water Colors! We do not then know whether "Cakes" or "Pans" are required, because "Cakes" are not moist. Another common mistake is to order "Pans" or "Cakes" when only "Half Pans" or "Half Cakes" are wanted. Yet another error is to order "General Waterproof" Ink! "General" Ink is quite distinct from the other, and is not "Waterproof." A little care in ordering will obviate any of these or similar errors and prevent the possibility of disappointment to our customers.

We are ambitious to have the best Artists' Supply House on this Continent. Already not a few of our prominent and best informed Artists accord to us that proud position. We do not claim the largest stock, which would be absurd, but the best up-to-date stock of standard articles, kept in clean and fresh condition; and if, happily, we obtain your patronage and secure your satisfaction to the extent to which we are prepared to go to merit same, our highest business ambition will be realized.

THE ART METROPOLE, Limited.

TORONTO:

1st DECEMBER, 1906

Notice to Customers

1. **Orders must be Prepaid or C.O.D. This is an Imperative Rule.** Our customers to whom we have previously shipped, will please understand it is not a question of confidence, but simply that with our present prices we cannot afford any expense in keeping account of credit sales. We are responsible for any remittances made to us—which fact may be readily ascertained—and we prefer not to trade rather than trade contrary to our rules herein set forth.

2. If parcel is to go by **mail, cash for goods and postage must accompany the order.** Better remit too much than not enough, as we enclose invoice and return any balance in your favor; delay and correspondence are thus avoided.

3. We recommend **Registration of all parcels sent per mail** as we cannot otherwise become responsible for safe delivery. Registration adds five cents to cost, and whenever sufficient cash is sent we will register **unless otherwise instructed.**

4. In all cases, except very small parcels, **we recommend Express** as we can pack the goods so sent, safely—there being no examination of contents, or restrictions; and moreover, the express companies are liable for loss, whilst the government admit no liability—not even after charging for registration. In the absence of definite shipping directions we will use our best judgment.

5. Cash for goods sent by express may be collected C. O. D. if at least **25 per cent.** of the amount is **remitted with order** as a guarantee of good faith. The amount so remitted will be credited on the C. O. D. bill.

6. Be explicit in all orders and we will send you just what you want if you make it clear. Remember there are many kinds of goods in each line, and if not sure which you require state what you want it for. To suit you will give us pleasure—but for the labor of exchange our prices make no provision.

7. Write in ink. Keep your list of ordered articles distinct from your letter or remarks. Distinctness is important. **Names and addresses cannot be too plainly written.** Ladies please sign Mrs. or Miss as the case may be.

8. We fill orders whenever possible by return mail. If you do not hear from us promptly, something is wrong, then mail a card of particulars at once.

9. **Goods sent to order cannot be exchanged** nor will claims for errors be entertained unless made at once on receipt of goods.

10. **Remittances** should be made by Bank or Express Draft, Registered Letter, Postal, or Money Order, **Payable to THE ART METROPOLE, Limited.** Stamps for small amounts may be sent, but letters containing value should in all cases be registered. State definitely the amount enclosed.

11. When ordering colors state your preference of maker and whether you desire substitution in case we are out of a color by the maker chosen.

12. The Postage on **General Merchandise** is **two** cents for first **two** ounces or fraction thereof, and **two** cents for each additional **two** ounces or fraction thereof. **Books** go at one cent for each **two** ounces or **part** thereof. **Pictures (Studies), or Drawings in Sheets,** go at two cents for the first four ounces and one cent for each additional two ounces. All packing and wrapping is subject to postage. **Thirty inches** is the limit of length which can be sent by mail. **Paper in Sheets, Studies, Cut-off Canvas,** and like material, should be packed in a cylinder or on a roller for mail. This adds considerably to the weight, and cylinders and rollers, when used, will be charged for, which please take into account when remitting. Articles liable to breakage are not safe by mail. We will use all possible care in packing, but cannot be responsible for goods sent this way.

13. We have a thorough acquaintance with our business, the benefits of which we cheerfully place at your disposal. Inquiries for gratuitous information should contain stamps for reply

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149 Yonge Street, Toronto.

ARTISTS' COLORS.

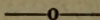
For years we have been seeking reliable information regarding the permanence of Colors as used by Artists in Oil and Water Color painting. We are now delighted to announce that by the kind permission of Messrs. WINSOR & NEWTON, Limited, London, England, we are privileged to use the facts collected by them during their long experience in the manufacture of Artists' Colors of the very highest grade, and these facts we place at the disposal of our customers for their guidance. It is almost superfluous to say that wherever Artists' Colors are used, throughout the civilized world, those of Messrs. Winsor & Newton are accorded, by universal assent, the first place for quality and reliability. Following are the facts regarding pigments as given by them:—

COMPOSITION OF PIGMENTS

PREPARED BY

WINSOR & NEWTON, Limited,

And used by them in the manufacture of their Oil and Water Colors.



Alizarin Crimson.	{	Lakes prepared from artificial Alizarin. The Lakes prepared from this coloring matter do not approach in beauty of color those obtained from the genuine Madder Root.
Alizarin Scarlet		
Alizarin Green	{	These new pigments resemble the preceding in being Lakes prepared from Coal Tar dyes of similar origin. Alizarin Green is similar in color to Sap Green, for which, as it is much more permanent, it forms a valuable substitute.
Alizarin Orange		
Alizarin Yellow		
Antwerp Blue		A weak variety of Prussian Blue containing Alumina.
Asphaltum		Mineral Pitch obtained from Egypt.
Aureolin		Double Nitrite of Cobalt and Potassium. This color originally introduced by us, has always been a speciality of ours.
Aurora Yellow		An opaque and brilliant variety of Sulphide of Cadmium introduced by us in 1889, and peculiar to ourselves. It vies with genuine Ultramarine in its combination of exquisite beauty with unflinching durability. Aurora Yellow is of much denser body than the ordinary Cadmiums, and a better drier in Oil. Artists are invited to match it as nearly as possible—say, on a china palette—with Chrome Yellow (the only other yellow approaching it in brightness and opacity), and then to compare the two after a few months' exposure.
Bitumen		Synonymous with Asphaltum.
Blue Black		A variety of Carbon Black, prepared by charring woody tissue.
Bone Black		Charred bone dust.
Brilliant Ultramarine		The finest brand of French Ultramarine obtainable.
Brown Madder		Lake prepared from the Madder Root.

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Brown Ochre	Native Earth. This color is valued for its rough appearance by water-color artists.
Brown Pink	Lake made from Quercitron Bark.
Burnt Carmine	A color obtained by charring Cochineal Carmine.
Burnt Lake	Formerly obtained by heating Crimson Lake; a more permanent variety is now prepared from Madder Lake.
Burnt Roman Ochre	Calcined Native Earth.
Burnt Sienna	Calcined Raw Sienna.
Burnt Umber	Calcined Raw Umber.
Cadmium Yellow, Pale	} Different varieties of Sulphide of Cadmium. They differ from Aurora Yellow in possessing a certain amount of transparency.
Cadmium Yellow	
Cadmium Orange	
Caledonian Brown	The original Caledonian Brown being no longer obtainable, a close imitation is prepared from Sienna and Vandyke Brown.
Cappagh Brown	A native earth containing Manganese in notable quantity. Many years ago the mine was exhausted, and the whole of the market was bought up at the time by Messrs. Winsor & Newton, who now hold a large and valuable stock of this magnificently drying color.
Carmine	} Lakes prepared from Cochineal.
Carmine, No. 2	
Cassel Earth	Synonymous with Vandyke Brown.
Cerulean Blue	Stannate of Cobalt.
Charcoal Grey	The composition of this color is expressed by its name.
Chinese Blue	Synonymous with Prussian Blue.
Chinese Orange	A mixed color prepared from Indian Yellow and Alizarin Crimson.
Chinese Vermillion	The genuine article imported from China.
Chinese White	A specially dense variety of Oxide of Zinc, used only in Water Color. Chinese White was first introduced by us and is still one of our great specialties. It should be noted that ordinary Zinc White is often sold as Chinese White; buyers should therefore test it for covering power on a piece of black paper.
Chrome Greens	Preparations of Chrome Yellow and Prussian Blue.
Chrome Lemon	A combination of Chromate and Sulphate of Lead.
Chrome Yellow	Normal Chromate of Lead.
Chrome Deep	} Chromates of Lead, more or less basic. Our Chromes are specially distinguished by the capital way in which they keep their color on exposure.
Chrome Orange	
Chrome Red	
Cinnabar Greens	Similar in composition to Chrome Greens; but a deeper variety of Chrome Yellow is employed.
Cobalt Blue	Alumina tintured with Oxide of Cobalt. Our Cobalt Blue is unusually free from a tendency to become greenish on exposure.
Cobalt Green	Zinc Oxide tintured with Oxide of Cobalt.
Cobalt Violet	A new pigment with a Cobalt base.
Cologne Earth	Calcined Vandyke Brown.
Cremnitz White	Basic Carbonate of Lead.
Crimson Lake	A Lake prepared from Cochineal.
Crimson Madder	A Lake prepared from Madder Root.

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Davy's Gray	A new color prepared from a special variety of slate and suggested by Mr. Henry Davy. It is particularly recommended as a reducing agent, as it does not, like the blacks, sully the colors with which it is mixed, but gives pure and translucent effects, and is a capital drier.
Dragon's Blood	The genuine Dragon's Blood (a resin) being fugitive, an imitative pigment is now prepared, for use in Water Color only, from Burnt Sienna, Cochineal Lake, and Gamboge.
Emerald Green	Aceto-Arsenite of Copper.
Emerald Oxide of Chromium	} Synonymous with Viridian.
Extract of Vermilion	
Field's Orange Vermilion	} A specially levigated variety of Orange Vermilion.
Flake White	
French Blue	} Artificial Ultramarines.
French Ultramarine	
French Vermilion	A variety of Sulphide of Mercury.
Gamboge	A preparation of the gum resin known under this name.
Geranium Lake	An extremely fugitive Lake prepared from an artificial dye.
Gold Ochre	A native earth, more powerful than Oxford Ochre, and working more freely. Gives beautiful golden tones glazed thinly over white.
Green Lake, Light	} Combinations of Quercitron Lake and Prussian Blue.
Green Lake, Deep	
Hooker's Green, 1	} Water Color pigments, prepared from Prussian Blue and Gamboge.
Hooker's Green, 2	
Indian Lake	A Lake obtained from Lac. This color has recently been much improved by us, more of the true purple hue of the Lac coloring matter being developed.
Indian Purple	This pigment, for use in Water Color, is a Cochineal Lake, with a base of copper. For use in Oil an excellent substitute for this fugitive pigment is now manufactured from Madder Lake and French Ultramarine.
Indian Red	A variety of Iron Oxide.
Indian Yellow	Prepared "Purree," imported from India. A good deal of the permanence of this color depends on its careful purification.
Indigo	A vegetable Blue extracted from the Indigo Plant.
Intense Blue	An extract of Indigo, used only as a Water Color.
Italian Pink	Lake obtained from Quercitron Bark.
Ivory Black	Carbon Black, prepared by charring Ivory.
Jaune Brilliant	A reddish variety of Naples Yellow prepared from Cadmium Yellow, Vermilion, and White Lead.
King's Yellow	In Water Color the original Sulphide of Arsenic is used. In Oil a tolerably permanent imitation of this fugitive pigment is made from Chrome Yellow and Zinc White.
Lamp Black	A variety of Carbon Black obtained by the imperfect combustion of hydrocarbons.
Lemon Yellow, Pale	} Preparations of Chromate of Barium. It may be well to state that a more brilliant, but more fugitive preparation of Chromate of Strontium is sold by some houses under the name of "Lemon Yellow."
Lemon Yellow	

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Light Red	Calcined Yellow Ochre.
Madder Carmine Madder Carmine, Extra	} Lakes prepared from the Madder Root.
Madder Lake	
Malachite Green	A synonym for Rose Madder.
Malachite Green, 2	Native Carbonate of Copper carefully prepared.
Mars Brown	Artificial Carbonate of Copper.
Mars Orange	} Earths containing Oxide of Iron as the essential coloring constituent, and differing mainly in the temperature to which they have been subjected.
Mars Red	
Mars Violet	
Mars Yellow	
Mauve	} Aniline Lakes, Mauve, No. 2, being the bluer variety.
Mauve, No. 2	
Mineral Gray	A very admirable pigment, prepared from the inferior grades of genuine Ultramarine. It has lately been much improved by us, and has a beautiful translucent quality, besides being a capital drier. Some makes we have met with are the veriest rubbish, and appear to be mere crude Lapis Lazuli ground to powder.
Monochrome Tints, Warm	} Intimate combinations of Flake White and Umber.
Monochrome Tints, Cool	
Naples Yellow, or Deep Naples Yellow	} In Water Color this consists of a combination of Zinc White and Cadmium Yellow. In Oil it is obtained by blending Lead White and Cadmium with a dash of Ochre.
Naples Yellow, French, or Pale Naples Yellow	
Neutral Tint	Is prepared solely as an Oil Color, and is similar in hue and composition to Naples Yellow—only differing in the proportions of the ingredients.
Neutral Orange	In Water Color is made from Indigo, Cochineal Lake, and Carbon Black, according to the old formula. In Oil this has been replaced by an intimate combination of Carbon Black, Ochre, and French Ultramarine—a thoroughly durable mixture. Neutral tint, both in Water and Oil, differs from Payne's Gray only in the proportions of its constituents.
New Blue	A mixture of Cadmium Yellow and Venetian Red, used only as a Water Color. It was originally proposed by Mr. Aaron Penley.
Olive Green	A pale variety of French Ultramarine.
Olive Lake	In Water Color this consists of a combination of Indian Yellow, Umber, and Indigo. In oil it is prepared from Quercitron Lake and Prussian Blue.
Orange Vermillion	Quercitron Lake and Bone Brown blended with Ultramarine.
Orient Yellow	Sulphide of Mercury.
Oxide of Chromium	An opaque variety of Cadmium Yellow, similar in quality to Aurora Yellow, but of a much deeper hue.
Oxide of Chromium Transparent	Is, as is suggested by its name, Chromium Sesquioxide. No praise can be too high for this most durable and unassumingly beautiful pigment.
	A hydrated variety of Chromium Sesquioxide, used only in Oil. As a Water Color, Transparent Oxide of Chromium is synonymous with Viridian.

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Payne's Gray	In Water Color this compound pigment is still prepared from Indigo, Cochineal Lake, and Carbon Black. In Oil we make it, as already stated, from Carbon Black, Ochre, and French Ultramarine, and find, as in the case with Neutral Tint, that it stands like a rock compared with makes which are composed of the original ingredients.
Permanent Blue	A variety of French Ultramarine.
Permanent Violet	Phosphate of Manganese—a new pigment introduced by us in 1890. A little French Blue is added to the Oil Color, as the bluer varieties of Phosphate of Manganese are not permanent in this medium.
Pink Madder	A variety of Rose Madder leaning towards Pink.
Primrose Aureolin	A very pale and delicate variety of Aureolin, introduced by us in 1889. It is, if anything, more permanent than ordinary Aureolin.
Primrose Yellow	A combination of the Chromates of Zinc and Barium. Similar in color to the old "Strontian Yellow" (Chromate of Strontium), but keeps its color better.
Prussian Blue	Ferrocyanide of Iron.
Prussian Green	A mixture of Gamboge and Prussian Blue in Water Color, and of Italian Pink and Prussian Blue in Oil.
Pure Scarlet	Mercuric Iodide. Used only as a Water Color.
Purple Lake	A purple modification of Crimson Lake.
Purple Madder	} Lakes prepared from the Madder Root.
Purple Madder, Extra	
Raw Sienna	The native earth carefully prepared for artistic use.
Raw Umber	Native Umber of very fine quality, and possessing the greenish cast of color which is so much prized by Artists.
Rembrandt's Madder	Lake prepared from the Madder Root.
Roman Ochre	} Prepared native earths.
Roman Ochre, Cool	
Roman Sepia	Sepia tinted with a little Sienna; it is used only in Water Color.
Rose Doree	A variety of Rose Madder inclining to Scarlet.
Rose Madder	A lake of exquisite beauty prepared from the Madder Root. Our Rose Madder has long been renowned for its delicate bloom, transparency, and the clearness of its tint with white. This favorite color is consequently a great speciality with us.
Rubens' Madder	This beautiful lake is also prepared from the Madder Root, and resembles the Orange-brown Lake which is so well known to those who are familiar with Rubens' pictures.
Sap Green	In Water Color is a mixture of the genuine Sap Green (a concentered vegetable juice) with Green Lake. In Oil the color is a combination of Quercitron Lake, Ultramarine and Bone Brown.
Scarlet Lake	An intimate combination of Vermilion and Alizarin Crimson. This mixture has, after careful trial, been introduced to supersede the much more fugitive compound hitherto made from Vermilion and Crimson Lake.
Scarlet Madder	A beautiful but rather weak variety of Rose Madder. It gives exquisite tints with white.

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Scarlet Vermilion	Sulphide of Mercury.
Sepia	In Water Color the genuine cuttlefish bags are prepared for painting. In Oil the natural pigment is ineligible, and an imitative mixture of Carbon Black and Vandyke Brown passes under the name.
Silver White	Synonymous with Cremnitz White.
Sky Blue	A cheap imitation of Cobalt, consisting of Ultramarine with a trace of Lemon Yellow.
Smalt	Silicate of Cobalt. Used only as a Water Color.
Terre Verte	} Native earths carefully selected.
Transparent Gold Ochre	
Ultramarine Genuine	The choicest extract of Lapis Lazuli. A speciality with us as also are—
Ultramarine Ash	} The second qualities of blue obtained from Lapis Lazuli. We have, of late, much improved this pigment, which excels particularly in the beauty and translucency of its color. Ultramarine Ash dries well, and is altogether one of the most admirable pigments we know. These remarks of course apply equally well to genuine Ultramarine, but expense debars many artists from using the latter.
Ultramarine Ash, Extra	
Vandyke Brown	The native earth prepared for painting.
Venetian Red	Artificially prepared Sesquioxide of Iron.
Verdigris	Subacetate of Copper.
Vermilion, Pale Vermilion	} Varieties of Mercuric Sulphide.
Violet Carmine	
Viridian	A Lake obtained from the root of the "Anchusa Tinctoria."
Warm Sepia	A hydrated and very transparent variety of Chromium Sesquioxide, originally introduced by our house.
Yellow Carmine	A Water Color pigment, prepared by tinting Sepia with Madder Lake and Sienna.
Yellow Lake	A concentrated Lake prepared from Quercitron Bark. It is sometimes called "Yellow Madder."
Yellow Ochre	A Lake made from Quercitron Bark.
Zinc White	The native earth carefully prepared.
	Oxide of Zinc. Although not possessing the body of White Lead, this beautiful white keeps its color better. It has unfortunately a tendency to crack.

The foregoing analysis is prepared for the especial benefit of those careful Artists who require the very best material obtainable, and who do not object to pay a fair price for a reliable article.



A NOTE

ON THE

PERMANENCE OF COLORS.

THE word "Permanence" is capable of such broad signification that it has seemed desirable to define with some exactitude what is meant in the following Classification Lists by the Permanence of a Color.

- (i.) By the permanence of a Water Color we mean its durability when washed on Whatman paper and exposed freely, under a glass frame, for a series of years, to ordinary daylight; no special precaution (other than the usual pasting of the back of the frame) being taken to prevent the access of an ordinary town atmosphere. By an "ordinary town atmosphere" we signify an atmosphere containing normally, as the active change-producing constituents, oxygen, moisture, and a small percentage of carbonic acid, together with chronic traces of sulphur acids, spasmodic traces of sulphuretted hydrogen, and a certain amount of dust and organic matter in suspension.
- (ii.) By the permanence of an Oil Color we mean its durability when laid on ordinary prepared canvas and exposed freely, for a series of years, in an open room (as far as possible dust-proof) to ordinary daylight and the above-described town atmosphere. The action of the oil medium—sometimes reducing, sometimes oxydising—has also in this case to be taken into consideration, and the white lead priming of the prepared canvas must likewise be regarded as having in many instances an important bearing on the result.

It will be seen from the above definitions that our colors are tested under conditions which are as nearly as possible the same as those which obtain in the ordinary practice of picture-painting and picture-exposure. This we regard as a point of some importance; as it is, for instance, of little use to test the durability of oil-colors on glass or porcelain, while the artists of the day paint, practically without exception, on canvas or panel coated with preparation of white lead. Parallel tests on inert backgrounds are, however, useful in determining the bearing of the orthodox preparation on the question of permanence.

With regard to our method of arranging the colors in three classes, it is of course impossible to draw any hard and fast line between a Permanent and a Moderately-Permanent, or a Moderately-Permanent and a Fugitive Color. The arrangement is an arbitrary one, and made only for convenience. Finally, it should be pointed out that one very important consideration which comes into play in the case of actual pictures—the mutual action of mixed colors—is not taken into account at all in our lists, which have reference only to colors exposed per se. It is true that, as a general rule, the durability of a mixture may be safely deduced from that of its constituents; but to this there are many exceptions. The more important of these exceptions are given at the end of our lists.

A CLASSIFICATION
OF
WINSOR AND NEWTON'S WATER COLORS
IN THREE DEGREES OF PERMANENCE.

CLASS I.—PERMANENT COLORS.

Alizarin Crimson	Indian Red	Primrose Aureolin
Alizarin Scarlet	Indian Yellow	Prussian Blue
Antwerp Blue	Indigo	Purple Madder
Aureolin	Intense Blue	Raw Sienna
Aurora-Yellow	Ivory Black	Raw Umber
Blue Black	Lamp Black	Roman Ochre
Brown Ochre	Lemon Yellow	Roman Sepia
Burnt Sienna	Light Red	Rose Madder
Burnt Umber	Madder Carmine	Scarlet Vermilion
Cadmium Orange	Madder Lake	Sepia
Cadmium Yellow, Pale	Mars Orange	Smalt
Cadmium Yellow	Mars Yellow	Terre Verte
Cerulean Blue	Naples Yellow	Transparent Oxide of Chromium
Charcoal Grey	Neutral Orange	Ultramarine Ash
Chinese White	New Blue	Ultramarine Ash Grey
Cobalt Blue	Olive Green	Venetian Red
Davy's Grey	Orange Vermilion	Vermilion
Emerald Oxide of Chromium	Orient Yellow	Viridian
Field's Orange Vermilion	Oxide of Chromium	Warm Sepia
French Blue	Permanent Blue	Yellow Ochre
Genuine Ultramarine	Permanent Violet	
	Pink Madder	

CLASS II.—MODERATELY PERMANENT COLORS.

Alizarin Green	Cologne Earth	†Prussian Green
Alizarin Orange	Gamboge	Rose Doree
Alizarin Yellow	‡Hooker's Green, No. 1	Scarlet Madder
Brown Madder	‡Hooker's Green, No. 2	Vandyke Brown
*Chrome Orange	Indian Purple	Violet Carmine

CLASS III.—FUGITIVE COLORS.

Brown Pink	‡Dragon's Blood	Purple Lake
Burnt Carmine	†Flake White	Rubens' Madder
Carmine	Italian Pink	Sap Green
Carmine Lake	King's Yellow	‡Scarlet Lake
*Chrome Deep	Mauve	Yellow Carmine
*Chrome Lemon	‡Neutral Tint	Yellow Lake
*Chrome Yellow	‡Payne's Gray	
Crimson Lake	Pure Scarlet	

NOTE.—The pigments printed in **heavy-faced** type may be considered as absolutely permanent under all ordinary conditions of Water-Color Painting. The rest are good sound colors, but their permanence depends, to a certain extent, on the conditions of their use and exposure. They may, in fact, be regarded as practically permanent under careful treatment.

* These offer a good resistance to the combined action of light, oxygen, and moisture, but are liable to darken under the influence of sulphuretted hydrogen.

† Stands light, oxygen, and moisture well, but goes black in time, being extremely sensitive to the action of sulphuretted hydrogen.

‡ These mixed colors do not fade right out, but only fade in respect of their fugitive constituents. Inasmuch, however, as the strength of a chain is only that of its weakest link, we have been compelled to class them as above.

A CLASSIFICATION

OF

WINSOR AND NEWTON'S OIL COLORS

IN THREE DEGREES OF PERMANENCE.

CLASS I.—PERMANENT COLORS.

Alizarin Crimson	Extra Ultramarine Ash	Orange Vermilion
Alizarin Scarlet	Field's Orange Vermilion	Orient Yellow
Antwerp Blue	†Flake White	Oxide of Chromium
Aureolin	†Foundation White	Oxide of Chromium,
Aurora Yellow	French Ultramarine	Transparent
Blue Black	French Vermilion	Pale Vermilion
Bone Brown	Genuine Ultramarine	Payne's Gray
Brilliant Ultramarine	Gold Ochre	Permanent Blue
Brown Madder	Indian Purple	Permanent Violet
Brown Ochre	Indian Red	Pink Madder
Burnt Lake	Ivory Black	Primrose Aureolin
Burnt Roman Ochre	†Jaune Brillant	Prussian Blue
Burnt Sienna	Lamp Black	Purple Madder
Burnt Umber	Lemon Yellow, Pale	Raw Sienna
Cadmium Orange	Lemon Yellow	Raw Umber
Cadmium Yellow, Pale	Light Red	Roman Ochre
Cadmium Yellow	Madder Carmine	Rose Madder
Caledonian Brown	Madder Lake	Scarlet Lake
Cappagh Brown	Mars Brown	Scarlet Madder
Cerulean Blue	Mars Orange	Scarlet Vermilion
Charcoal Gray	Mars Red	†Silver White
Chinese Vermilion	Mars Violet	Sky Blue
Cobalt Blue	Mars Yellow	Terre Verte
Cobalt Green	Mineral Gray	Transparent Gold
Cobalt Violet	†Monochrome Tints, Cool,	Ochre
Cologne Earth	Nos. 1, 2, 3	Ultramarine Ash
Cool Roman Ochre	†Monochrome Tints, Warm,	Venetian Red
†Cremnitz White	Nos. 1, 2, 3	Vermilion
Crimson Madder	†Naples Yellow	Viridian
Davy's Gray	†Naples Yellow, French	Yellow Ochre
Extra Madder Carmine	Neutral Tint	Zinc White
Extra Purple Madder	New Blue	

NOTE.—The pigments printed in **heavy-faced** type may be considered as absolutely permanent under all ordinary conditions of Oil Painting. The rest are good sound colors, but their permanence depends, to a certain extent, on the conditions of their use and exposure. They may, in fact, be regarded as practically permanent under careful treatment.

† Permanent on exposure to light, etc., but sullied in an atmosphere containing sulphuretted hydrogen, and yellowed by reaction with the oil medium.

A CLASSIFICATION
OF
WINSOR AND NEWTON'S OIL COLORS
IN THREE DEGREES OF PERMANENCE.
(CONTINUED).

CLASS II.—MODERATELY PERMANENT COLORS.

Alizarin Green	*Chrome Deep	Indian Yellow
Alizarin Orange	*Chrome Lemon	*†King's Yellow
Alizarin Yellow	*Chrome Orange	‡Malachite Green
Asphaltum	*Chrome Red	‡Malachite Green, No. 2
Bitumen	*Chrome Yellow	Purple Lake
Brown Pink	*Cinnabar Green, Light	Rembrandt's Madder
Chinese Orange	*Cinnabar Green, Mid	Rose Doree
*Chrome Green, No. 1	*Cinnabar Green, Deep	Rubens' Madder
*Chrome Green, No. 2	‡Emerald Green	Sepia
*Chrome Green, No. 3	Indian Lake	Vandyke Brown

CLASS III.—FUGITIVE COLORS.

Burnt Carmine	Green Lake, Light	**Primrose Yellow
Carmine	Indigo	Prussian Green
Carmine, No. 2	Italian Pink	Sap Green
Crimson Lake	Mauve	††Virdigris
Gamboge	Mauve, No. 2	Violet Carmine
Geranium Lake	Olive Green	Yellow Carmine
Green Lake, Deep	Olive Lake	Yellow Lake

* These stand light, oxygen, and moisture fairly well, but are reduced by the oil of the medium, and by the action of sulphuretted hydrogen.

† Permanent on exposure to light, etc., but sullied in an atmosphere containing sulphuretted hydrogen, and yellowed by reaction with the oil medium.

‡ Permanent to light, etc., but darkened by sulphuretted hydrogen, the change being facilitated by the slight solubility of these pigments in oil.

** Reduced and turned green in contact with an oil medium or with sulphuretted hydrogen.

†† Soluble in oil, and blackened by sulphuretted hydrogen. In every way a bad color under the present conditions of oil-painting.

N.B.—Some of these fugitive colors are often supposed to be much more fleeting in ordinary daylight than is really the case. Thus, Carmine, Carmine No. 2, Crimson Lake, Gamboge, the Green Lakes, Indigo, Italian Pink, Olive Lake and Yellow Lake experience very little alteration, even after two or three years' exposure, and without any protection whatever from varnish.

Geranium Lake is the most fugitive oil-color made, and fades quickly in an ordinary wall-light. The Mauves and Magenta become redder in hue and have a tendency to blacken, but do not fade rapidly. Purple Lake and Indian Lake also redden considerably, but otherwise stand tolerably well. Olive Green and Sap Green become bluer. Virdigris becomes much yellower. Violet Carmine turns quite black.

The above remarks apply, of course, only to the colors exposed per se. When, however, they are diluted with Zinc White or White Lead, in the formation of tints, the changes are, as a rule, greatly accelerated.

NOTES ON THE MIXTURE OF COLORS

As indicated in the Preface to our Tables of Permanence, there are certain cases in which colors act on each other chemically when mixed together, and the permanence of a mixture can no longer be deduced from that of its constituents. For instance, if we make two lists, one containing all the pigments with a base of copper, and the other the Cadmium Sulphides, then no member of one of these lists can be mixed with any member of the other without risk of blackening

These colors are as follow :—

The Cadmium Yellows	Emerald Green
Cadmium Orange	Malachite Green
Orient Yellow	Malachite Green, No. 2
Aurora Yellow	Verdigris

The Vermilions (and in Water Color, King's Yellow) being also, like the Cadmiums, metallic sulphides, should be included in List 1, as also should Jaune Brilliant, the Naples Yellows, and Neutral Orange, which contain Cadmium, and Scarlet Lake, which contains Vermilion. Some of these mixtures, however—such as that of Vermilion with a copper Green—are not at all probable combinations.

The Vermilions and Cadmiums are also likely to blacken White Lead and the Chromes if they have been unskilfully prepared, but not otherwise. Mixtures of the Cadmiums and Vermilions with Prussian Blue (or of pigments containing Prussian Blue) are also of doubtful stability.

Then again, certain Chromates (Chrome Yellows, Orange, and Red, Citron Yellow and Primrose yellow) should not be mixed with Prussian Blue, or with pigments containing Prussian Blue. These Chromates are, in fact, best kept apart from all organic pigments—i.e., those, such as Indigo, Indian Yellow, and the Lakes, which are of animal or vegetable origin.

Mixtures of Aureolin, or of pigments, such as Mars Yellow, rich in oxide of Iron, with organic pigments should also be regarded with suspicion.

It may be stated in conclusion that the permanence of a color is not, as a rule, improved by mixing it with White (the Lead Whites or Zinc White in Oil, and Chinese or Constant White in Water), or, in fact, by mixing it with other permanent pigments. If the color be a durable one, it will probably suffer no injury, but any weakness in resistance to light and air is much accentuated by the dilution which is a necessary consequence of such admixture.

A DESCRIPTION
OF THE
OILS, OIL VEHICLES, VARNISHES, AND MEDIUMS

Prepared by WINSOR AND NEWTON, Limited,

FOR

PAINTING IN OIL.

Class A.—FIXED OILS.

NATURAL DRYING OILS.

Purified Linseed Oil,
Purified Poppy Oil,
Purified Walnut Oil
(Nut Oil).

These are prepared by WINSOR AND NEWTON, Ltd., from the finest brands of Oil obtainable in commerce. They are purified and bleached entirely by natural means—i.e., by the action of water and sunlight, and are quite free from lead or any other form of artificial dryer. They represent, in fact, the utmost attainable perfection in the preparation of pure oil for artistic purposes, and are used in the preparation of WINSOR AND NEWTON'S "Oil Vehicles."

N.B.—Purified Linseed Oil is the best dryer of the three. This oil is rendered unusually brilliant by the treatment applied to it by WINSOR AND NEWTON, Ltd., but contains rather more colour than Poppy or Walnut Oil.

The Purified Poppy and Walnut Oils resemble one another in appearance, and are practically colourless. The Walnut Oil (or Nut Oil) is the better dryer of the two, approximating very closely in this respect to Linseed Oil itself.

ARTIFICIAL DRYING OILS.

Manganesed Linseed Oil,
Manganesed Poppy Oil.

Prepared from the purified Oils by treating them with a small percentage of Oxide of Manganese. They are thus rendered highly siccative, and possess the advantage of being free from lead.

Pale Drying Oil.—Prepared by treating Linseed Oil with Oxide of Lead. It dries harder than the preceding; but has the disadvantage, from a chemical point of view, of being liable to darken under the action of impure air.

Pale Drying Oil is much esteemed for its property of setting, in combination with Mastic Varnish, to form the quick-drying jelly-like medium known as "MEGILP." This substance, however, although delightful to paint with, does not contribute to the durability of the picture.

Strong Drying Oil.—Prepared from Linseed Oil by treatment with the Oxides of Lead and Manganese at high temperatures. It is the most powerful Drying Oil made, but this property is obtained at the expense of colour. This oil has the same Chemical disadvantages as the preceding.

N.B.—Both of these Oils are liable to a slight deposit, especially in cold weather. This may often be removed by warming and shaking, and does not affect their usefulness.

Class B.—VOLATILE OILS.

ESSENTIAL OILS.

Spirits of Turpentine.—This is the form of Volatile diluent most commonly used by artists for thinning their colours. It is generally employed in conjunction with oil, or with a mixture of oil and varnish. The variety supplied by WINSOR AND NEWTON, Ltd., is specially redistilled.

Oil of Spike.—This form of Essential Oil is sometimes preferred by those painters who object to the smell of Turpentine. It is somewhat similar to Turpentine in its composition and general properties, but does not evaporate so quickly or completely.

Class B.—VOLATILE OILS—continued.

PETROLEUMS.

Petroleum or Essence de Pétrole. A Volatile Spirit obtained from American Petroleum or Rock Oil. It is now much in vogue as a Turpentine substitute—a fact due, to some extent, to its comparatively inoffensive odour.

Petroleum has, however, other important advantages, apart from this question of smell. It evaporates quickly, leaving no sticky residue, and on account of its superior penetrating qualities, the different layers of a painting are brought into more intimate relation with one another than when Turpentine or Oil of Spike is used. It has also been claimed for Petroleum that colours dry throughout, without skinning, when it is used as a diluent; but this statement appears to require confirmation.

Petroleum No. 2.—A cheaper variety of the above, prepared for cleaning brushes, an operation for which Petroleum offers unrivalled advantages. It does not, like Turpentine, injure the bristles, and its action is rapid and complete.

Caution.—*The above varieties of Petroleum are highly inflammable, and neither the liquid nor its vapour must be allowed to come in contact with a light. Petroleum No. 2 is not sold in glass bottles.*

Class C.—OIL VEHICLES.

OIL VEHICLES.

MESSRS. WINSOR AND NEWTON's newly introduced "Oil Vehicles" are intended mainly to save the time of the Painter. There is no secret about their composition, nor is the principle of their construction a new one, practised, as it was, centuries ago in the sunny clime of Italy. The difficulties, however, of carrying out the Italian process, on a commercial scale, in the latitude of England, have hitherto prevented Artists' Colourmen from attempting the manufacture.

Briefly, the Vehicles are made as follows:—The Oil (Linseed, Poppy, or Walnut, as the case may be) is first purified by a long exposure to moisture and sunlight until (without the use of chemicals) it becomes free from mucilage, almost destitute of colour, and of crystal transparency. In this condition the oil is separated from water and impurities, and allowed to thicken gradually by free exposure to air. When it is of the consistency of honey the process is stopped, and the product, now much too viscous to paint with comfortably, is dissolved in Oil of Spike, Turpentine, or Petroleum, until its degree of fluidity is about the same as that of the original oil before treatment. In this condition it is used for Painting.

The drying of the Oil, which usually takes place on the picture itself, is thus in a great measure accomplished before the Artist begins to paint, and the progress of his work is correspondingly accelerated. As the Oil Vehicles dry in a natural manner, containing as they do, *no lead or any other form of artificial dryer, and no resinous substances*, they may be employed with absolute confidence as to their future behaviour. The Artist, too, with these Vehicles, knows exactly what he is using; and this, nowadays, when *secret nostra* are resolutely boycotted by the better class of Painters, is a great point in their favour.

The SERIES consists of the following SIX VEHICLES:—

"OIL VEHICLE No. 1"	is prepared from Linseed Oil and Oil of Spike.
" " No. 1A	" " " " Turpentine.
" " No. 1B	" " " " Petroleum.
"OIL VEHICLE No. 2"	is prepared from Poppy Oil and Oil of Spike.
" " No. 2A	" " " " Turpentine.
" " No. 2B	" " " " Petroleum.

VEHICLES prepared from WALNUT OIL are made only for Special Orders.

N.B.—The Vehicle prepared with Oil of Spike evaporates more slowly than the others, and will probably be found, for many purposes, the most convenient. That prepared with Petroleum evaporates the most rapidly, the Turpentine preparation occupying an intermediate position.

THE ART METROPOLE, LIMITED, TORONTO

Class C.—OIL VEHICLES—continued.

Since their introduction in the Autumn of 1896, Messrs. WINSOR AND NEWTON'S Oil Vehicles have obtained a gradually increasing popularity, and they are now in constant use by many of the leading painters of the day. In addition to their employment as Painting Media, they are also largely used for "Oiling Out"; their usefulness in this latter respect residing in the fact that pictures oiled out with these preparations keep oiled out, and the irksomeness of constantly having to repeat this process is thereby obviated. The following Testimonials, however—reproduced by courtesy of the donors—speak, we think, for themselves, and render further comment unnecessary:—

Kensington, W., August 5th, 1897.

Gentlemen,—It is with pleasure that I testify to the admirable qualities of your Poppy Oil and Turpentine Vehicle No. 2A. It has suited my purpose exceedingly well, and has the advantage of not leaving a greasy surface when dry.—Yours very truly,

NIELS M. LUND.

Wigmore Street, W., 5th October, 1898.

Dear Sirs,—I find that your Vehicle No. 2A—Poppy Oil and Turpentine—is an exceedingly good medium, and whether used in that way, or for bearing out, preserves the freshness of the colour, and is preferable to any varnish for securing richness of tone.—Yours very truly,

J. T. NETTLESHIP.

Hammermith, W., 11th October, 1898.

Gentlemen,—I have for some time past used your Oil Vehicle No. 2A Poppy Oil and Turpentine, and have found it all that is to be desired—viz.: a good drier, does not crack, the work done with it remains strong and fresh without a greasy surface, in fact it does away to a great extent with the necessity of varnishing.—Yours faithfully,

FRANK BRANGWYN

Class D.—VARNISHES.

OIL VARNISHES.

Amber Varnish.—Genuine Amber, dissolved in Drying Oil, and thinned with Turpentine.

Pale Amber Varnish.—Similar in composition to the above, but prepared with a special view to paleness of colour.

Oil Copal Varnish.—Similar in preparation to Amber Varnish, but containing Copal in place of Amber. No guarantee is, however, given as to which of the many varieties of Copal enters into its composition. "Oil Copal" is a very elastic and durable Varnish, but rather slow in drying.

Picture Copal Varnish.—A pale variety of "Oil Copal Varnish" free from Lead. It is manufactured specially for Artists, and is guaranteed to be made only with the finest Sierra Leone Copal. "Picture Copal Varnish" dries much more rapidly than "Oil Copal."

N.B.—"Picture Copal" was intended, originally, for varnishing completed pictures. It is now, however, principally used for mixing with colours. When employed in this way, great caution must be exercised, as it is far more liable to cause cracking than "Oil Copal" when used in excessive quantity.

Japan Gold Size.—This is the most rapid dryer of all the Varnishes used by Artists for mixing with their Colours. It is a very thin variety of "Oil Copal Varnish," containing large quantities of Turpentine and Dryers, and is not recommended where permanence is required.

Siccative.—A special preparation of Copal free from Lead. It is liable to cause cracking, unless carefully used.

Class D.—VARNISHES—continued.

SPIRIT VARNISHES.

Mastic Varnish.—A solution of genuine Gum Mastic in Purified Turpentine. It is of the proper consistency for making Megilp when mixed with an equal volume of "Pale Drying Oil," but is too strong for varnishing pictures.

Picture Mastic Varnish.—A thinner variety of the preceding. It is of the right strength for varnishing pictures; but is not stout enough to make good Megilp.

N.B.—As "Mastic Varnish" however carefully prepared, is liable to "bloom" under unfavourable conditions of weather, the following precautions should be observed in varnishing oil paintings.

In the first place, the oil painting itself should have been executed long enough for the layers of paint to have become thoroughly hard. A year is none too long a time to allow for this. Assuming this condition to be fulfilled, the next thing is to choose a dry, sunny day for applying the Varnish, and to operate in a room free from dust and draughts. The picture should be warmed for an hour or two, before commencing, by placing it in front of, and at some distance from, an ordinary fire, both the back and front of the picture being exposed alternately to the radiation. One thus ensures that the picture itself is free from hygroscopic moisture; and the same treatment should also be applied to the brush it is intended to use. The Varnish should then be gently warmed, and applied in the usual manner, and the room should be kept at an equable temperature until the coating has dried.

By observing the above precautions the danger of the Varnish "blooming," either during or after the operation, is minimised.

Class E.—MEDIUMS.

GELATINIZED MEDIUMS.

N.B.—By a Medium, Oil Painters commonly understand a composite vehicle containing all three substances—Oil, Varnish, and Spirit. Some Mediums are of fluid consistency, and these are usually prepared by the Artists themselves. Others, on the contrary, are of a gelatinous nature, and require more or less skill to make them successfully. These are generally manufactured by the Artists' Colourmen, and the Megilp and Medium of Messrs. WINSOR AND NEWTON, Ltd., fall in this latter category.

Mediums made up by Artists' Colourmen have of late years been gradually dropping out of use, the reason being that, in the first place, the composition of these commodities is invariably held secret by the Vendor, and that, in the second place, the pictures of a preceding generation, painted with secret nostrum, are now in such a condition as to be destructive of all confidence in proprietary mediums.

An attempt was recently made by WINSOR AND NEWTON, Ltd., to alter this state of things by issuing a gelatinous Medium (Copal Megilp), of which they published the composition; and since then, in the introduction of their "Oil Vehicles" they have still further recognised the principle that no artist should use a vehicle of which he does not know, unreservedly, the chemical structure.

Megilp.—A combination of Pale Drying Oil and Mastic Varnish.

Medium, or Copal Megilp.—A carefully prepared composition of a special Pale Drying Oil, Copal Varnish, and Mastic Varnish. This Medium is prepared for those artists who require a gelatinous quality in their Medium, and who, at the same time, wish for something more durable than ordinary Megilp. The merits of this composition are supposed to rest, firstly, in the presence of an unusual proportion of Oil, as a safeguard against cracking; and, secondly, in the addition of Copal Varnish, which is thought to protect the more perishable Mastic from change; so that the Medium, while possessing the gelatinous texture of ordinary Megilp, is not liable in the same degree to become horny and discoloured in process of time.

N.B.—This Medium is made in two varieties:—

No. 1—The Ordinary Sort, for general use.

No. 2—Quick Drying, for use with those colours which dry badly.

THE ART METROPOLE, LIMITED, TORONTO

WINSOR & NEWTON'S PREPARED WATER COLORS IN WHOLE AND HALF PANS AND CAKES, AND IN TUBES.



SIZE OF WHOLE TUBE.



SIZE OF WHOLE PAN.



SIZE OF HALF PAN.

Whole Pans or Cakes, 23c. Halves, 13c. Tubes, 23c.

Antwerp Blue	Chrome Orange	King's Yellow	Prussian Green
Bistre	Cologne Earth	Lamp Black	Raw Sienna
Blue Black	Dragon's Blood	Light Red	Raw Umber
Brown Ochre	Emerald Green	*Mauve	Roman Ochre
Brown Pink	Gamboge	Naples Yellow	Sap Green
Burnt Sienna	Hooker's Green 1	Neutral Tint	Terre Verte
Burnt Umber	Hooker's Green 2	New Blue	Vandyke Brown
Charcoal Grey	Indian Red	Olive Green	Venetian Red
+Chinese White	Indigo	Payne's Grey	Vermilion
Chrome Lemon	Italian Pink	Permanent Blue	Yellow Lake
Chrome Yellow	Ivory Black	Prussian Blue	Yellow Ochre
Chrome Deep			

Whole Pans or Cakes, 45c. Halves, 23c. Tubes, 45c.

Alizarin	Crimson	Brown Madder	Neutral Orange	Scarlet Lake
"	Green	Cerulean Blue	Orange Vermilion	Scarlet Vermilion
"	Orange	Crimson Lake	Purple Lake	Sepia
"	Scarlet	Indian Yellow	Roman Sepia	Warm Sepia
"	Yellow	Mars Yellow		

Whole Pans or Cakes, 60c. Halves, 30c. Tubes, 60c.

Cadmium Yellow, Pale	French Blue	*Oxide of Chromium
Cadmium Yellow	(French Ultramarine)	(Transparent)
Cadmium Orange	Indian Purple	Permanent Mauve
Cobalt Blue	Intense Blue	Permanent Violet
Cobalt Green	Lemon Yellow	Pure Scarlet
*Emerald Oxide of Chromium	Mars Orange	Violet Carmine
	Oxide of Chromium	Viridian (Veronese Green)

Whole Pans or Cakes, 90c. Halves, 45c. Tubes, 90c.

Aureolin	Madder Carmine	Rose Doree
Aurora Yellow	Madder Lake	Rose Madder
Burnt Carmine	Pink Madder	(or Madder Lake)
Carmine	Primrose Aureolin	Scarlet Madder
Field's Orange Vermilion	Purple Madder	Yellow Carmine (Gallstone)

Whole Pans or Cakes, \$1.50. Halves, 75c.

Smalt Ultramarine Ash

*This color in Pans and Half Pans only. †Whole Tubes of Chinese White are 18c. each.

WINSOR & NEWTON'S PREPARED WATER COLORS

(CONTINUED)

IN LARGE TUBES.

All the colors catalogued on opposite page are put up in Large Tubes containing FOUR TIMES as much as those of the ordinary size at a reduction of 25% in price, thereby offering an important benefit to Artists whose work necessitates the use of considerable quantities of Color.

Prices.

1st Break	Each	\$0.70
2nd "	"	1.35
3rd "	"	1.80
4th "	"	2.70



ORDINARY TUBE.

LARGE TUBE.

We keep in stock in Tubes, only the colors most in demand, because of their tendency to dry up and become hard.

Note---Pans, Half Pans and Tubes contain moist colors in paste form. Cakes and Half Cakes are dry colors which must be rubbed down in water. Order carefully both as to size and kind. In cases of omission in this respect, we send Half Pans, as being the kind generally used.



SIZE OF WHOLE CAKE.

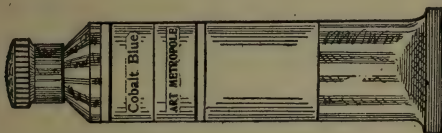


SIZE OF HALF CAKE.

ART METROPOLE'S MOIST WATER COLORS

IN TUBES AND HALF PANS ONLY, AS ILLUSTRATED.

These Colors are put up expressly for us by a leading and well-known English Artists' Color House. They are in every respect reliable, being manufactured from pure pigments and are true to the Chromatic Scale. They have our full guarantee and we recommend them for Students, Colleges, Technical Schools and for Decorative Work.



WHOLE TUBE.



HALF PAN.

Tubes, 10c. Half Pans, 5c.

Antwerp Blue	Chrome Yellow, 1	Indigo	*Roman Ochre
Brown Madder	Chrome Yellow, 2	Ivory Black	Rose Madder
Burnt Sienna	Chrome Yellow, 3	Light Red	*Royal Blue
*Burnt Umber	Crimson Lake	Lamp Black	Sap Green
*Cadmium, Pale	Cobalt	Mauve	Scarlet Lake
*Cadmium, Deep	Emerald Green	Naples Yellow	Sepia
Carmine	Gamboge	Prussian Blue	*Sepia, Warm
Chinese White	*Green Bice	*Purple Lake	Ultramarine
*Chrome Green, 1	Hooker's Green	*Payne's Grey	Vandyke Brown
Chrome Green, 2	*Indian Red	Raw Sienna	Vermilion
*Chrome Green, 3	Indian Yellow	Raw Umber	Yellow Ochre

* These colors not kept in tubes.

HINTS FOR WATER COLOR STUDENTS

1. **Use Plenty of Clean Water**—It costs nothing.
2. **Keep Your Brushes Clean**—Rinse them well in clean water after using, do not leave them standing on their ends in the water glass, and wipe them dry before putting away.
3. **Don't Put the Brushes in Your Mouth**—It is neither good for the brushes nor for you.
4. **Don't Lay a Second Coat of Color Upon a First Coat Until the First is Quite Dry.**
5. **It is Best**—Especially in coloring large surfaces, to keep your picture on a slope, a sloping desk, or a board propped up on a book or any other handy object, will do well enough.

Yellow, Red, and Blue are called **Primary Colors**; they are the Colors which cannot be made by mixing other Colors together.

Green, Purple, and Orange are called **Secondary Colors**; they can be made by mixing the Primaries in this way:—

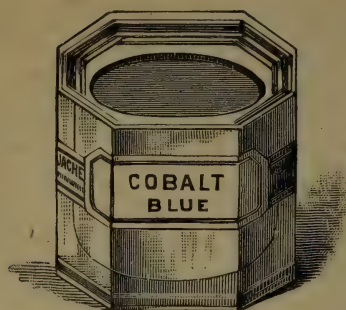
Red mixed with Blue makes Purple. Red mixed with Yellow makes Orange.

Blue mixed with Yellow makes Green.

Tertiary Colors are made by mixing **Secondaries** together thus:—

Purple and Orange make Russet (a reddish brown). Purple and Green make Olive (a brownish green). Orange and Green make Citrine (a yellowish green).

Any Color in this Series can be replaced when used up.



**BOURGOIS'
CELEBRATED FRENCH MOIST
WATER COLORS**

IN CUT GLASS POTS.

These pots contain more than double the quantity sold in ordinary whole pans, at nearly the same cost. The artist has but to moisten his brush, and slightly rub the color desired, to find that it will readily yield the full richness of its tint.

First Series 35 Cents Each.

Bleu Celeste (Sky Blue)	Sang de Dragon (Dragon's Blood)
Bleu Mineral (Antwerp Blue)	Sepia Naturelle (Sepia)
Bleu de Prusse (Prussian Blue)	Sepia Coloree (Warm Sepia)
Brun Rouge (Light Red)	Stil de Grain Brun (Brown Pink)
Brun Van Dyck (Vandyke Brown)	Terre d'Ombre Naturelle (Raw Umber)
Gomme-Gutte (Gamboge)	Terre d'Ombre Brulee (Burnt Umber)
Gris de Payne (Payne's Grey)	Terre de Sienne Naturelle (Raw Sienna)
Indigo (Indigo)	Terre de Sienne Brulee (Burnt Sienna)
Jaune de Chrome Citron (Chrome Lemon)	Terre Verte (Terra Verte)
Jaune de Chrome Clair (Chrome, light)	Vert de Chrome, No. 1 (Chrome Green, dark)
Jaune de Chrome Fonce (Chrome, deep)	Vert de Chrome, No. 2 (Chrome Green, middle)
Jaune de Naples (Naples Yellow)	Vert de Chrome, No. 3 (Chrome Green, light)
Jaune d'Or (Chrome, middle)	Vert Vegetal (Hooker's Green)
Noir Extrafin (Lamp Black)	Vert Cendre (Emerald Green)
Noir d'Ivoire (Ivory Black)	Vert de Vessie (Sap Green)
Ocre Jaune (Yellow Ochre)	
Rouge de Venise (Venetian Red)	

Second Series, 45 Cents Each.

Laque Carminee (Crimson Lake)	Vert Lumiere Bleu (Transparent Green Blue)
Laque Grenat (Garnet Lake)	Vert Lumiere, No. 1 (Transparent Green, light)
Outremer Claire (Ultramarine, light)	Violet Clair, extra (Violet, light)
Outremer Fonce (Ultramarine, deep)	Violet Fonce, extra (Violet, deep)
Pourpre Fonce (Purple, deep)	
Rouge Turc (Orient Red)	
Vermillon Clair (Vermilion light)	

Third Series, 65 Cents Each.

Bleu Marine (Marine Blue)	Laque de Garance Rose (Rose Madder)
Brun Madder (Madder Brown)	Laque Ecarlate (Scarlet Lake)
Carmin Fin (Carmine)	Rose Carthame (Carthamus Rose)
Grenadine (Chinese Orange)	Vert Emeraude (Veronese Green)
Laque de Garance Fonce (Pink Madder)	

Fourth Series, 90 Cents Each.

Bleu Cobalt (Cobalt Blue)	Jaune de Cadmium Clair (Cadmium Yellow, light)
Bleu Intense (Intense Blue)	Jaune de Cadmium Moyen (Cadmium Yellow, middle)
Jaune Indien (Indian Yellow)	
Jaune de Cadmium Citron (Cadmium Yellow Lemon)	

THE "THREE COLOR" OUTFIT



From the Three Primary Colors other Colors are produced by mixing.

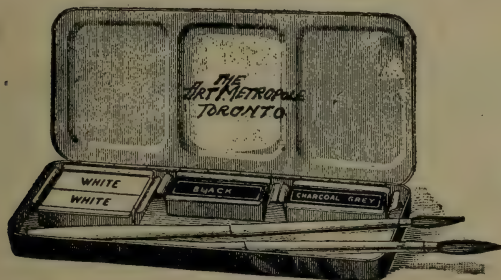
A Japanned Tin Box, containing 2 Cakes of Mineral Yellow, 1 Cake each of Carmine and Ultramarine Blue, and 2 extra quality Brushes with handles.....each 20c

The "Three Color" Water Color Outfit is the best that can be devised for school work. Teachers of modern ideas prefer to teach their pupils to produce colors by the careful admixture of primary shades, rather than have all colors provided.

In the "Three Color" box will be found three colors, of extra strength, viz. Mineral Yellow, Ultramarine Blue and Carmine. Of the yellow, two cakes are provided in each box, to one cake each of the Blue and Carmine, because in mixing, more Yellow is used than either of the others.

The inside of the box cover is intended to be used as a palette. The "Three Color" Box is the ideal outfit of Water Colors for all grades of school instruction.

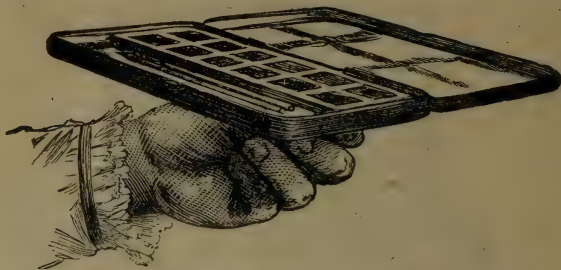
ILLUSTRATORS' VEST POCKET OUTFIT



This box is designed for the use of Illustrators to produce all shades of "Grey" between a photographically Deep "Black" and a photographically Pure "White."

Each Box contains 2 cakes of White and 1 cake each of Black and Charcoal Grey.....Price of Box 25c. Separate Cakes 5c. each.

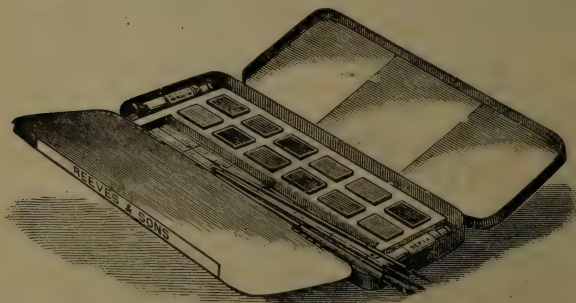
Students' Water Color Boxes, Fitted



- No. 20.—Japanned Tin Palette Box**, containing 12 Moist Water Colors in tin pans, and 2 Camel-hair Brushes, in quills, with handles.....each 25c.



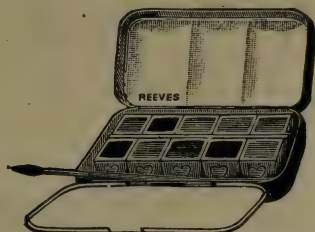
- No. 21.—Japanned Tin Palette Box with Extra Lid for Solid Colors**, containing 12 Moist Water Colors in tin pans, and 2 Camel-hair Brushes in tin ferrules.....each 35c.



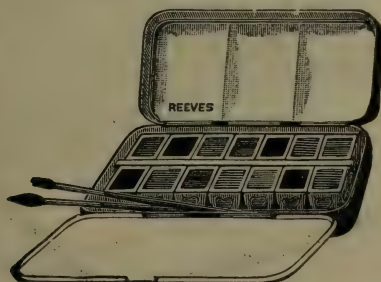
- No. 22.—Japanned Tin Palette Box, with Extra Lid**, containing 12 Moist Colors, in pans, and one Tube each of Chinese White and Sepia, and 3 Camel-hair Brushes in tin ferrules.....each 50c.
- No. 23.—Japanned Tin Palette Box with Extra Lid**, containing 21 Moist Colors in pans, and 1 Tube each of Chinese White and Sepia, and 4 Camel-hair Brushes in tin ferrules.....each 75c.

Note—This Box is similar to No. 22, but is larger, and contains nine colors and one brush extra.

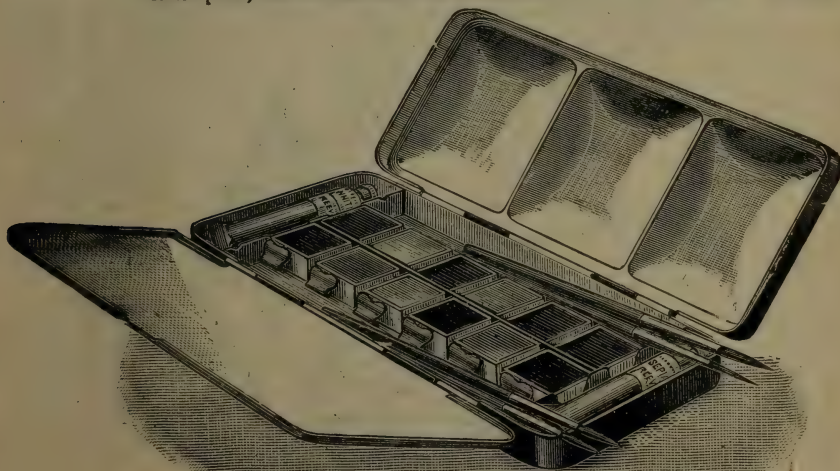
STUDENTS' WATER COLOR BOXES, *Continued.*



No. 24.—Japanned Tin Palette Box, containing 10 Moist Colors in china pans, and 2 Brushes.....each \$1.00

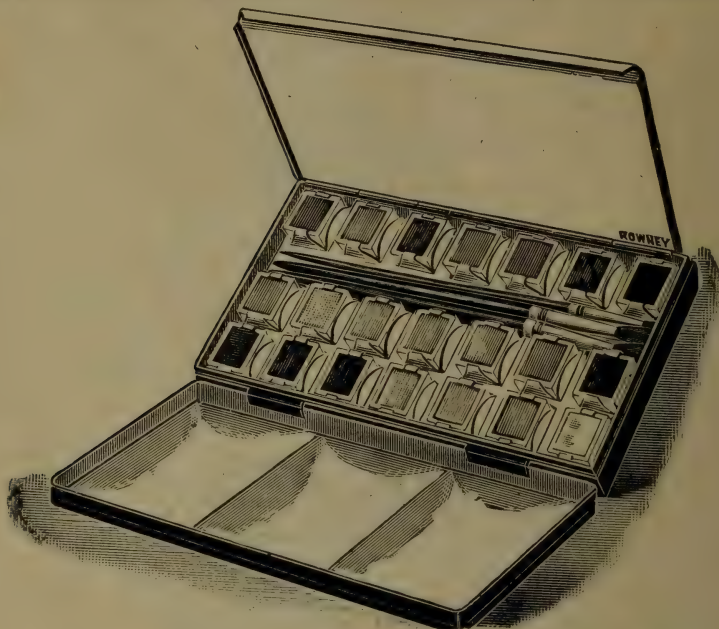


No. 25.—Japanned Tin Palette Box, containing 14 Moist Colors in china pans, and 2 Brushes in tin ferrules.....each \$1.25

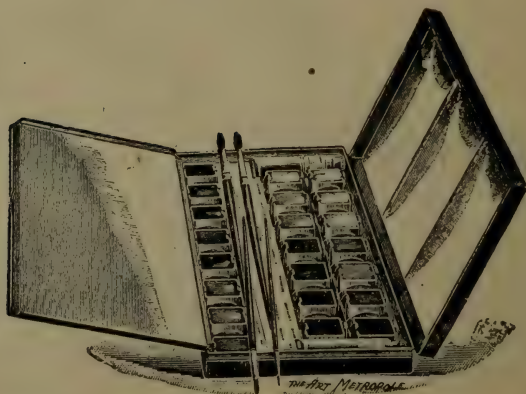


No. 26.—Japanned Tin Palette Box, containing 12 Moist Colors in china pans, and 1 Tube each of Chinese White and Sepia, and 4 good Camel-hair Brushes in tin ferruleseach \$1.50

STUDENTS' WATER COLOR BOXES, *Continued.*



No. 27.—Japanned Tin Palette Box, containing 21 Moist Colors in china pans, and 3 good Camel-hair Brushes in Nickel ferruleseach \$2.00



No. 28.—Japanned Tin Palette Box, containing 25 Moist Colors in china pans, and 1 Tube each of Chinese White and Sepia, and 4 good Camel-hair Brushes in Nickel ferrules.....each \$2.50

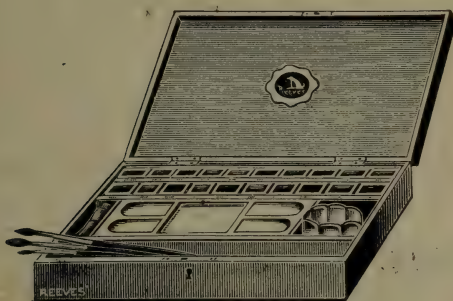
STUDENTS' WATER COLOR BOXES

(CONTINUED)



No. 30

- No. 30. Polished Mahogany Box**, containing 10 China Pans of Moist Colors, tube of Chinese White, Palette and 2 Brushes..... Each, **\$1.00**

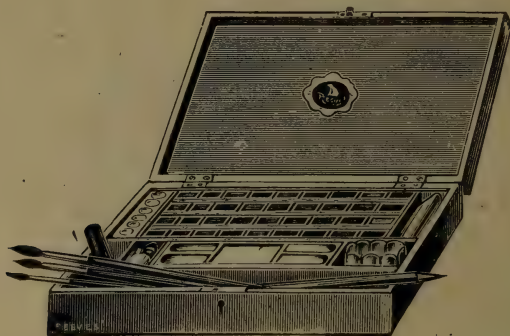


No. 32

- No. 31. Polished Mahogany Box**, containing 16 China Pans of Moist Colors, tube of Chinese White, China divided Palette and 3 Brushes, Each **\$1.75**
- No. 32. Polished Mahogany Box with Lock**, containing 20 China Pans of Moist Colors, tube of Chinese White, China divided Palette, Water Glass and 3 Brushes..... Each, **\$2.50**
- No. 33. Polished Mahogany Box with Lock**, containing 29 China Pans of Moist Colors, tube of Chinese White, China divided Palette, Water Glass, India Rubber and 3 Brushes Each, **\$3.50**

STUDENTS' WATER COLOR BOXES

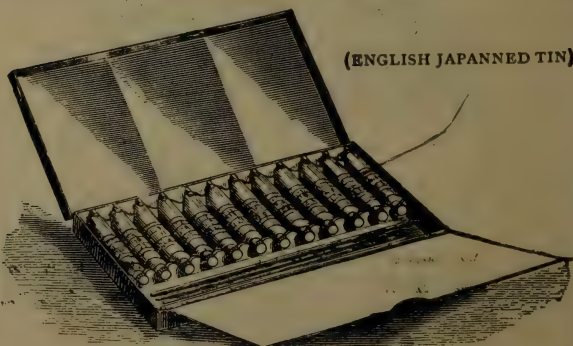
(CONTINUED)



No. 34

- No. 34. Polished Mahogany Box with Lock, containing 36 pans of Moist Colors, Bottle of Chinese White, India Ink, divided China Palette, Water Glass, India Rubber, Pencil, Drawing Pins and 3 Brushes.**
 Each.....\$5.00

STUDENTS' MOIST TUBE WATER COLOR BOX

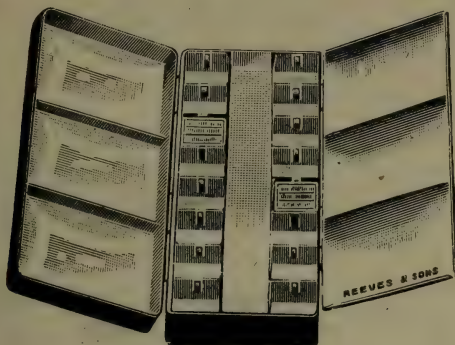


(ENGLISH JAPANNED TIN)

- Contains Ten Large Tubes Art Metropole Moist Colors (not 12 as shown in cut) and two good Brusheseach \$1.50**
 Above outfit is unusual value.

Artists' Water Color Boxes

ENGLISH JAPPANED BOXES FOR HALF PANS AND PANS



This Cut represents a 16 Half-Pan Box.

English Japanned Ware is admittedly the best Japanned Ware in the world, and these boxes represent the finest class of English Japanned Tinware.

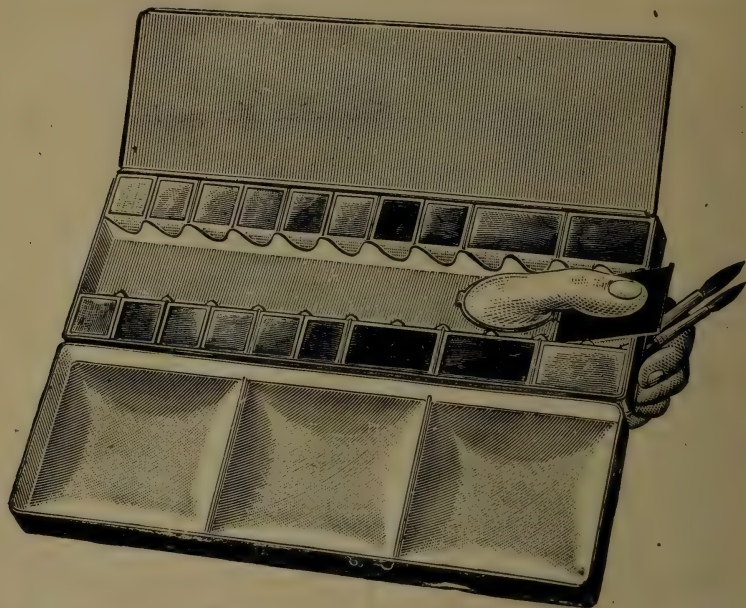
The Boxes are arranged with divisions for each color, from which the color may be taken and replaced at pleasure. In a whole pan box the divisions will hold two half-pans or a whole pan equally well. The colors in the fitted boxes are **Winsor and Newton's** Best Colors and are selected from those most in use. The assortments are suitable for all-round work. If specific colors are required these should be selected by purchasers from the Water Color List and the price of empty box added to same.

	*Students' Empty.	†Artists' Empty.	Artists' Fitted.
6 Half-Pan Box, each,.....		\$1.10	\$ 2.00
8 " " " "		1.20	2.50
10 " " " "		1.35	3.00
12 " " " "	\$0.65	1.40	3.50
14 " " " "		1.50	4.35
16 " " " "	0.85	1.60	4.70
18 " " " "		1.75	5.35
20 " " " "		1.85	6.00
24 " " " "	1.15	2.00	7.70
6 Whole " " " "		1.25	2.70
8 " " " "		1.40	3.70
10 " " " "		1.55	4.35
12 " " " "		1.70	5.50
14 " " " "		1.75	6.50
16 " " " "		1.80	7.85
20 " " " "		2.10	11.35
24 " " " "		2.25	13.70

* These are strong and well made boxes, but they lack the superfine finish of the Artists' quality. This grade has a division also for Tube of Chinese White not shown, in the above cut.

† This is the finest quality of box made and has patent springs to hold the colors in place.

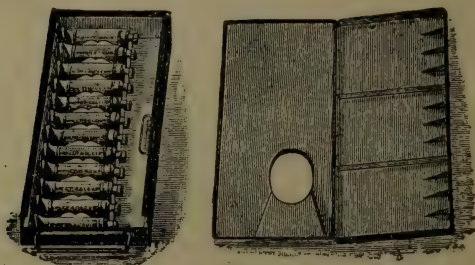
English Japanned Thumb-Hole Boxes



No. 1.	Empty Box for 12 whole pans (see illustration)	.....each	\$1.60
No. 2.	“ 16 “	..... “	1.80

English Japanned Tin Boxes

FOR MOIST, WATER COLORS IN COLLAPSIBLE TUBES

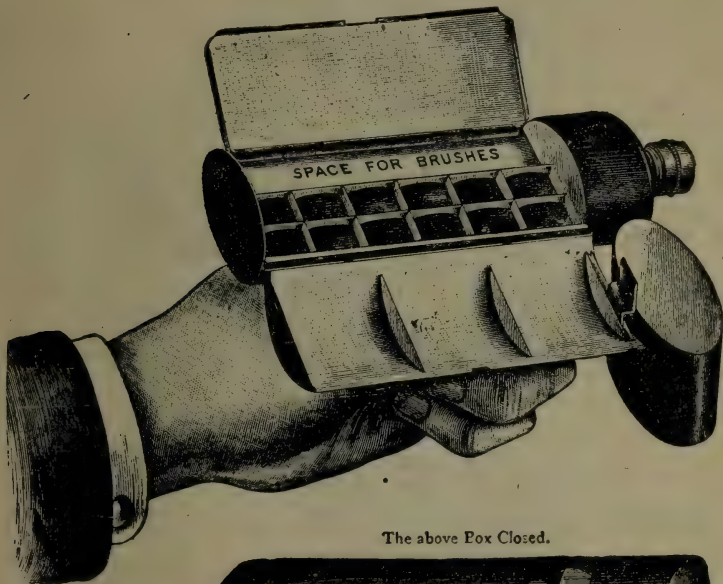


The sliding lids of these Boxes form Folding Japanned Palettes as illustrated.

No. 1.	12 Whole Moist Tube Box, Empty	.....each	\$2.50
No. 2.	15 “ “	..... “	3.00

English Water Bottle Boxes

(BEST QUALITY JAPANNED TIN.)

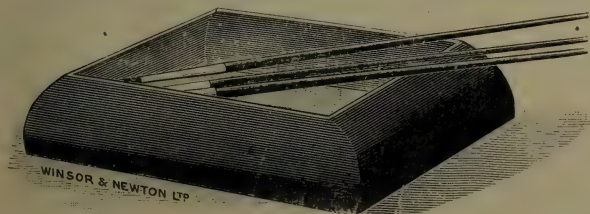


The above Box Closed.



- | | |
|---|---------------|
| No. 1. Empty, with 12 small spaces for Moist Colors (as shown filled in illustration). Size closed, $5\frac{1}{2}$ x 2 ins., 1 in. deep, each | \$2.75 |
| No. 2. Empty, with regular Spring Divisions for 16 half-pans. Size closed, $7\frac{1}{2}$ x $2\frac{3}{4}$ ins., $1\frac{1}{4}$ ins. deep .....each. | 3.20 |

ENGLISH JAPANNED TIN WATER TRAY



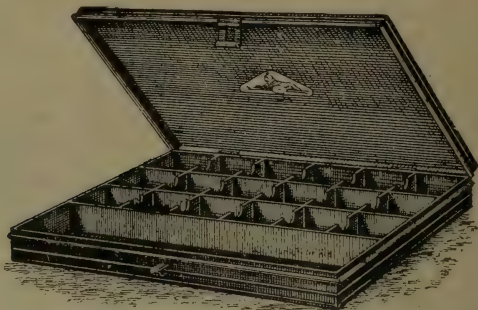
This will be found a convenient form of Tray for Water Color Artists; being flat and shallow it cannot be accidentally overturned, and the concave sides prevent the water being readily spilt—at the same time it offers a handy rest for the brushes, as shown in the illustration, without risk of injury to the points, so common a fault in upright receptacles.

Price each50c.

THE ART METROPOLE, LIMITED, TORONTO

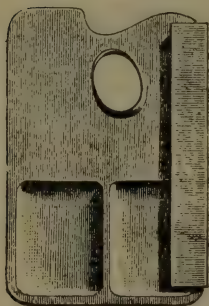
EMPTY JAPPANED TIN BOXES

For Bourgeois' "Octagon-Shape" Glass Pots.



- | | | |
|--|------|--------|
| No. 1. With 18 Divisions for Moist Colors and Compartment for Brushes | each | \$2.40 |
| No. 2. With 24 Divisions for Moist Colors and Compartment for Brushes | each | \$2.90 |

WINSOR & NEWTON'S ALUMINUM PALETTE BOX.



This Box, which has been specially designed for sketching purposes, consists of an Aluminum Palette to which a small box containing ten half-pans of color is affixed by rivet joint, which admits of its swinging round from the position it occupies when not in use to that shown in the sketch. The box is thus held by the thumb and finger, in which position its weight is scarcely noticeable..... **Empty, \$1.50**

ALUMINUM PALETTES

These Palettes are exceptionally light, and offer a pleasing contrast in this respect to the China Palettes generally used for Water Color work. One side is Jappaned white for use as an ordinary Palette, while the back shows the actual metal, carefully polished, and presenting a very pleasant surface for painting on. They are therefore available either as Water Color Palettes or for decorative purposes.

Eight inch Palettes, Square or Ovaleach 60c.

THE ART METROPOLE, LIMITED, TORONTO

THE "COMPACT" WATERPROOF CANVAS SKETCHING CASE



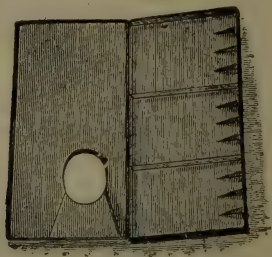
This Case includes a Block, Colors, Brushes and Pencil, without increase of ordinary thickness. A Japanned Tin Palette opens out when the case is in use, as shown in illustration.

No. 1. Contains a 12-Leaf Whatman Block, 5 x 7 ins., a pocket for loose sketches, a Pencil, 2 Fitch Hair Brushes and nine useful Moist Colors of Best Quality.....Price each \$3.60

No. 2. Contains a 12-Leaf Whatman Block, 7 x 10 ins., a pocket for loose sketches, a Pencil, 2 Sable-hair Brushes and twelve most useful Colors of Best QualityPrice each 5.25

May be refilled from Tubes of Moist Color.

ENGLISH JAPANNED FOLDING PALETTES



No. 1.	Best Quality, Well Lids,	when open, 6 $\frac{3}{4}$ x 8 ins.	each	\$1.60
No. 2.	“	“ 8 $\frac{1}{2}$ x 10 $\frac{1}{4}$ ins.	“	2.30
No. 3.	Second Quality, Flat Lids,	“ 6 $\frac{1}{2}$ x 7 ins.	“	.70
No. 4.	“	“ 6 $\frac{1}{2}$ x 9 ins.	“	.80

WATER BOTTLES WITH CUPS.



No. 1.



No. 0.



No. 8



No. 5A.



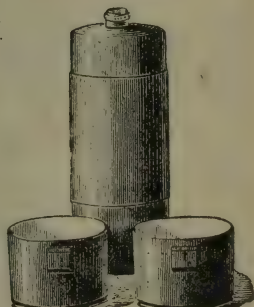
No. 2.



No. 4.



No. 9.



No. 6.



No. 3.



No. 5.



No. 7.

No. 0.	Pocket Oval Water Bottle and Cup, $4\frac{1}{2} \times 1\frac{1}{2}$ ins	each	\$0.70
" 1.	Round Water Bottle and Cups	"	0.90
" 2.	Shetcher's Water Bottle and Brush Case complete, $8 \times 2\frac{3}{4}$ ins.	"	2.40
" 3.	Oval Water Bottle and Cups, $3\frac{1}{2} \times 1\frac{1}{2}$ ins.	"	1.25
" 4.	" " " $5\frac{1}{4} \times 1\frac{3}{4}$ "	"	1.30
" 5.	" " " $6\frac{1}{4} \times 2$ "	"	1.60
" 5a.	" " " $6\frac{3}{4} \times 2\frac{1}{2}$ "	"	1.75
" 6.	Extra Large Oval Water Bottle and Cups, $8\frac{1}{4} \times 3$ ins.....	"	2.00
" 7.	Flat Oval Water Bottle and Cups, $3\frac{3}{4} \times 2\frac{1}{2}$ ins.....	"	1.40
" 8.	Pocket Water Bottle and Cup, $2\frac{3}{8} \times 2$ ins.	"	0.95
" 9.	Round Water Bottle and Cup.....	"	0.35

STUDIES IN WATER COLOR

We carry a line of good Studies for Water Color Drawing, but it is difficult to accurately catalogue the same, because new subjects are being constantly published. We shall at all times be glad to give particulars by mail of what we have in stock.

If requiring studies for a specific object, please state same, it may help us to suit you.

We do not send studies out on approval, because of their liability to damage, thus rendering them unsaleable and therefore worthless to us.

F. W. DEVOE & CO.'S

Florentine Fresco Colors.



These are carefully selected Superfine Colors and prepared in a pulp state, without Glue or Sizing, specially for fresco and scene painting. They are finely ground and will be found more desirable than the usual Distemper Colors. They are packed in round clear glass jars, spring metal top. The jars are of one size, about $4\frac{3}{4}$ inches high by $2\frac{3}{4}$ inches in diameter.

	Price each
Burnt Italian Sienna.....	20c.
Burnt Turkey Umber.....	20c.
Canary Yellow.....	\$1.50
Cobalt Blue.....	75c.
Chrome Green—Light.....	40c.
Chrome Green—Medium.....	40c.
Chrome Green—Deep.....	40c.
Chrome Yellow—Light.....	40c.
Chrome Yellow—Medium.....	40c.
Golden Ochre.....	30c.
Italian Blue.....	65c.
Ivory Black.....	20c.
Mountain Blue.....	55c.

	Price each
Olive Green—Light.....	55c.
Olive Green—Deep.....	55c.
Prussian Blue.....	45c.
Raw Italian Sienna.....	20c.
Raw Turkey Umber.....	20c.
Roman Ochre.....	35c.
Terra Cotta.....	55c.
Turkey Red—Light.....	55c.
Turkey Red—Deep.....	55c.
Ultramarine Blue.....	35c.
Venetian Red.....	20c.
Yellow Ochre.....	20c.
Zinc White.....	28 c.

Lithographer's Transparent Gelatine

No. 2. French, Medium, about 16 x 25.....	Per sheet	20c.
" 3. " Thick, " ".....	"	25c.

THE ART METROPOLE, LIMITED, TORONTO

THE WINCHESTER BRUSH-WORK WATER COLORS

FOR SCHOLARS AND ART STUDENTS

ALSO ADAPTED FOR

**Decorative Designing, Illustrating, Wall Paper Pattern Making
Designs for Cotton and Muslin Printing, etc.**



Actual Size of Bottle

PRICE - 30 CENTS EACH

ALIZARIN CRIMSON
ALIZARIN GREEN.
BURNT SIENNA.
BURNT UMBER.
CHINESE WHITE.
CHROME LEMON.
COLOGNE EARTH.
EMERALD GREEN.

EMERALD OXIDE OF
CHROMIUM.
MAUVE.
PERMANENT BLUE.
PERMANENT SCARLET.
PRUSSIAN BLUE.
VERMILION.
YELLOW OCHRE.

The colors are prepared by Winsor & Newton, Ltd., and are placed on the market as a thoroughly reliable series of Water Color Pigments, adaptable to many uses for which the high-grade Artists' Colors are unnecessary.

These Colors are not recommended for Artists' use.

OIL COLOR SECTION.

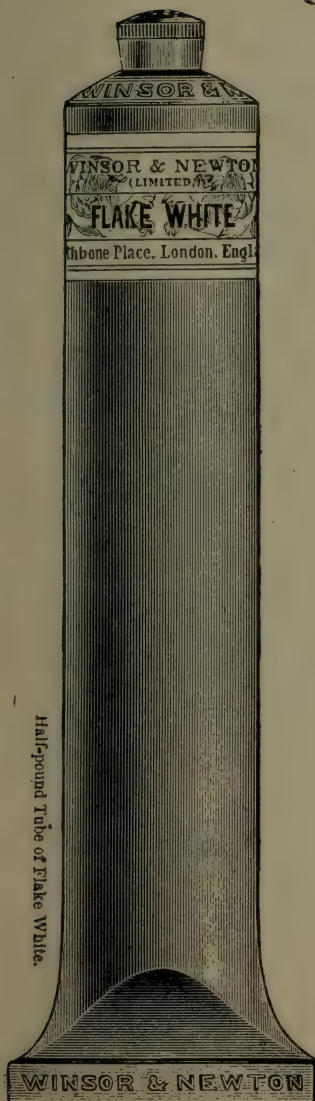
ARTISTS' OIL COLORS
STUDENT'S OIL COLORS
DECORATORS' OIL COLORS
RAFFAELLI SOLID COLORS
OIL COLOR BOXES
FRENCH SKETCHING BOXES
ARTISTS' OILS AND MEDIUMS
WOOD STAINS
ARTISTS' CANVAS
TAPESTRY CANVAS
DECORATIVE ART CLOTH
ACADEMY BOARDS
PREPARED CANVAS ON STRETCH-
ERS
ARTISTS' STRETCHERS
ARTISTS' PALETTES
ARTISTS' DIPPERS
ARTISTS' PALETTE KNIVES
ETC., ETC.

WINSOR AND NEWTON'S
FINELY PREPARED OIL COLOURS,
IN COLLAPSIBLE TUBES.

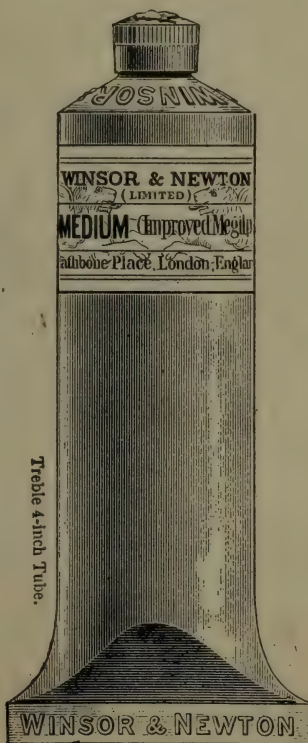
TRADE MARK.



Ars probat artificem.



Half-pound Tube of Flake White.



Treble 4-inch Tube.



4-inch Tube.

WINSOR & NEWTON'S

Finely Prepared Oil Colors

IN COLLAPSIBLE TUBES.

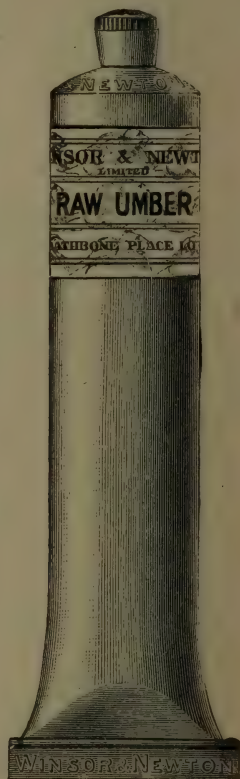
These Colors have possibly had a greater number of imitators than any other article in this Catalogue. But all the attempts to equal them are still but poor imitations. No better proof of this can be given than the fact that all leading Artists' Material Houses, whether French, German, Austrian, or American, list WINSOR & NEWTON'S Colors as a leading line, not from any special love for British productions, but because they are the Standard Colors used by Professional Artists the world over. Occasionally we see inferior colors recommended by Artists of more or less limited experience and opportunities for observation, but never by an Artist of fame.



2-inch Tube.



3-inch Tube.



Double 4-inch Tube.

THE ART METROPOLE, LIMITED, TORONTO

WINSOR & NEWTON'S FINELY PREPARED OIL COLORS.

IN METALLIC COLLAPSIBLE TUBES.

10 CENTS PER TUBE.

Antwerp Blue	† Cinnabar Green, 3	* New Blue
Asphaltum (thick)	Cologne Earth	* Olive Green, 1
Bitumen	† Cork Black	* Olive Lake
† Black Lead	Cremnitz White	† Payne's Grey
Blue Black	* Crimson Lake	* Permanent Blue
† Bone Brown	Emerald Green	Permanent White
Brown Ochre	Flake White	Prussian Blue
† Brown Pink	* Gamboge	* Purple Lake
Burnt Roman Ochre	* Indian Lake	Raw Sienna
Burnt Sienna	Indian Red	Raw Umber
Burnt Umber	† Indigo	Roman Ochre
Caledonian Brown	† Italian Pink	* Sap Green
* Cappah Brown	Ivory Black	* Scarlet Lake
Cassel Earth	† Jaune Brilliant	Silver White
† Chrome Green, No. 1	† King's Yellow	Sugar of Lead
† " " " 2	Lamp Black	† Terre Rosa
† " " " 3	Light Red	Terre Verte
Chrome, Lemon	* Mauve	Transp. Gold Ochre
Chrome, Yellow	* Mauve, No. 2	Vandyke Brown
Chrome, Deep	Megilp	Venetian Red
Chrome, Orange	Mummy	* Verdigris
* Chrome, Red	† Naples Yellow, Fr.	† Yellow Lake
† Cinnabar Green, 1	† Naples Yellow	Yellow Ochre
† " " " 2	† Neutral Tint	Zinc White

The above colors not marked are filled in No. 3 tubes; those marked † are in No. 2, and those marked * are in No. 1 size. All the following colors are in No. 1 tubes.

15 CENTS PER TUBE.

Alizarin Crimson	Chinese Vermilion	Green Lake, Deep
Brown Madder	French Vermilion	Rembrandt's Madder
Burnt Lake	Geranium Lake	Sepia
Cerulean Blue	Green Lake, Light	Vermilion

30 CENTS PER TUBE.

Brilliant Ultramarine	Lemon Yellow	Orange Vermilion
Carmine, No. 2	Madder Lake	Oxide of Chromium
Cobalt Blue	Malachite Green	Pink Madder
French Ultramarine	Mars Orange	Rose Madder
Indian Yellow	Mars Red	Scarlet Vermilion
Lemon Yellow, Pale	Mars Yellow	Viridian

45 CENTS PER TUBE.

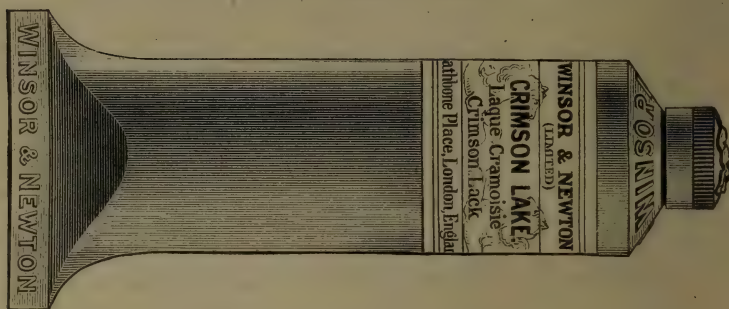
Aureolin	Cadmium, Orange	Madder Carmine
Burnt Carmine	Carmine, (Finest)	Violet Carmine
Cadmium Yellow, Pale	Crimson Madder	Yellow Carmine
Cadmium Yellow, Deep		

60 CENTS PER TUBE.

Aurora Yellow

Winsor & Newton's colors are known throughout the civilized world, and need no recommendation from us. Their trade mark is a guarantee of excellence on whatever it is used.

WINSOR & NEWTON'S
Finely Prepared Oil Colors
(IN STUDIO TUBES)



Actual Size of Tube 1 inch by $3\frac{1}{2}$ inches

Contents equal to three times 4 inch tube and six times 2 inch tube.

The Winsor & Newton High Grade Oil Colors are put up in this size of tube to meet the requirements of professional Artists who use their colors in large quantities.

20 Cents per Tube

Burnt Sienna	Light Red	Raw Umber
Chrome Lemon	Naples Yellow	Vandyke Brown
Chrome Yellow	Prussian Blue	Yellow Ochre
Ivory Black	Raw Sienna	

40 Cents per Tube

Permanent Blue	Sap Green	Crimson Lake
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64 Cents per Tube

Alizarin Crimson	Cerulean Blue	Vermillion
------------------	---------------	------------

\$1.08 per Tube

French Blue	Indian Yellow	Rose Madder
Cobalt	Orange Vermillion	Viridian,

\$1.28 per Tube

Aureolin	Cadmium Medium	Cadmium Orange
Cadmium Yellow	Carminc	

\$2.16 per Tube

Aurora Yellow

LIST OF HEYL'S FINELY PREPARED OIL COLORS.

IN METALLIC

COLLAPSIBLE

TUBES



ORDINARY

SIZES FOR

STUDENTS, &c.

Tube No.	YELLOW.	Price per Tube
3	Brown Ochre.....	7
3	Chrome Yellow, 1 (light)....	7
3	“ “ 2 (medium)....	7
3	“ “ 3 (deep).....	7
2	Naples Yellow, 1 (light)....	7
2	“ “ 2 (medium)....	7
2	“ “ 3 (deep).....	7
3	Raw Sienna.....	7
3	Transparent Gold Ochre....	7
2	Yellow Lake.....	7
3	Yellow Ochre.....	7
1	Zinc Yellow.....	7

RED.

1	Carminc.....	15
2	Chrome Red.....	7
1	Crimson Lake.....	7
1	Florentine Lake.....	7
1	Indian Lake.....	7
3	Indian Red.....	7
3	Light Red.....	7
1	Madder Lake.....	15
1	Purple Lake.....	7
1	Rose Madder.....	15
1	Scarlet Lake.....	7
3	Venetian Red.....	7
1	Vermilion.....	7

BROWN.

3	Asphaltum.....	7
3	Bitumen.....	7
1	Brown Madder.....	10
3	Burnt Brown Ochre.....	7
3	Burnt Sienna.....	7
3	Burnt Umber.....	7
1	Mars Orange.....	10

Tube No.	BROWN—CONT'D.	Price per Tube
3	Raw Umber.....	7
2	Sepia.....	10
3	Vandyke Brown.....	7

GREEN.

1	Brilliant Green.....	10
3	Chrome Green, 1 (medium)....	7
3	“ “ 2 (deep).....	7
3	Emerald Green.....	7
1	Malachite.....	10
3	Olive Green.....	7
1	Permanent Green.....	7
1	Sap Green.....	7
3	Terre Verte.....	7
3	Zinc Green.....	7

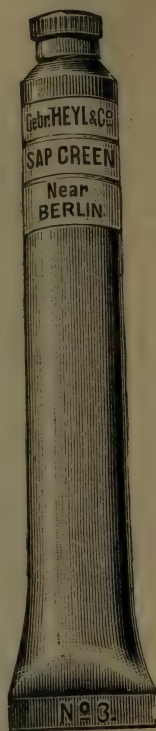
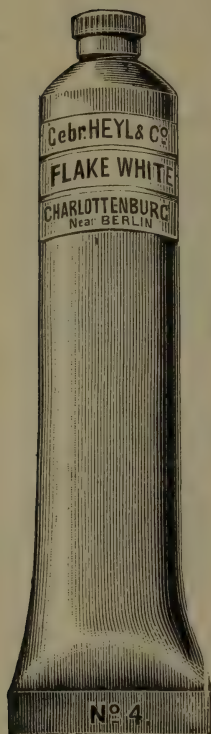
BLUE.

3	Antwerp Blue.....	7
1	Blue Lake.....	7
1	Cobalt.....	15
2	Indigo.....	7
1	Permanent Blue.....	7
3	Prussian Blue.....	7
3	Ultramarine (light).....	10
3	“ (dark).....	10
1	Violet Lake.....	10

WHITE, BLACK, Etc.

3	Flake White.....	7
3	Silver White.....	7
3	Zinc White.....	7
3	Blue Black.....	7
3	Ivory Black.....	7
3	Lamp Black.....	7
3	McGuilp.....	7
1	Neutral Tint.....	7
1	Payne's Grey.....	7

These colors are manufactured from pure pigments, are perfectly ground and free from excess of oil, they are permanent, brilliant, true in tone, and will work freely. We guarantee them in every respect as FIRST CLASS Colors. But when the very highest possible qualities are desired by professional artists and others, we recommend the colors in double tubes, listed on the preceding pages, as being the finest in the world. It is to those that the testimonials refer.



CHEAPEST & BEST
HEYL'S ARTISTS' OIL COLORS.

IN METALLIC
COLLAPSIBLE TUBES.

The 4-in. DOUBLE Tubes in which many of HEYL'S OIL COLORS are supplied by us, are equal to double the quantity of color contained in the SINGLE Tubes offered by other houses.



No. 2 is a Three Inch Single Tube and No. 4a a Three Inch Double Tube.

If Cap of Tube is difficult to remove, warm it in the flame of a match.

These illustrations show the exact Sizes of the Metallic Collapsible Tubes into which Heyl's Colors are filled. The number on the margin of the list preceding each color, corresponds with the number on the illustration.

Tube No.	WHITE.	Price per Tube
4	Flake White.....	10
5	".....	20
6	".....	30
	Foundation White, $\frac{1}{2}$ lb....	20
	" " $\frac{3}{4}$ lb....	30
4	Silver White.....	10
4	Zinc ".....	10
	YELLOW.	
2	Aureolin.....	45
1	Brilliant Yellow Lake	30
4	Brown Ochre.....	10
2	Cadmium 1.....	45
2	" 2.....	45
4a	Chrome Yellow 1.....	10
4a	" 2.....	10

Tube No.	YELLOW—CONT.	Price per Tube
4a	Chrome Yellow 3.....	10
2	Gamboge.....	10
2	Indian Yellow.....	30
2	Italian Pink.....	10
3	King's Yellow.....	10
2	Lemon Yellow.....	30
2	Mars Yellow.....	30
3	Naples Yellow 1.....	10
3	" 2.....	10
3	" 3.....	10
4	Raw Sienna.....	10
4	Roman Ochre.....	10
4	Transparent Gold Ochre....	10
3	Yellow Lake.....	10
4	Yellow Ochre.....	10

THE ART METROPOLE, LIMITED, TORONTO

RED.

4	Brown Red.....	10
1	Carmine.....	45
2	Chinese Vermilion.....	15
2	Crimson Lake.....	10
1	Geranium Lake.....	15
3	Indian Lake.....	10
4	Indian Red.....	10
4	Light Red.....	10
1	Madder Carmine.....	45
2	Madder Lake.....	30
1	Orange Vermilion.....	20
1	Purple Lake.....	10
2	Rose Madder.....	30
2	Scarlet Lake.....	10
2	Ultramarine Red.....	30
1	Vandyke Red.....	30
4	Venetian Red.....	10
1	Vermilion.....	10

BROWN.

4	Asphaltum.....	10
4	Bitumen.....	10
1	Brown Madder.....	15
3	Brown Pink.....	10
1	Brown Red Madder.....	30
4	Burnt Brown Ochre.....	10
4	Burnt Roman Ochre.....	10
4	Burnt Sienna.....	10
4	Burnt Umber.....	10
4	Caledonian Brown.....	10
4	Cappah Brown.....	10
2	Mars Orange.....	45
3	Mummy.....	10
4	Raw Umber.....	10
1	Sepia.....	15
4	Vandyke Brown.....	10

GREEN.

2	Brilliant Green.....	30
3	Cinnabar Green 1.....	10
3	" " 2.....	10

GREEN-CONT.

3	Cinnabar Green 3.....	10
4a	Chrome Green 1.....	10
4a	" " 2.....	10
4a	" " 3.....	10
2	Cobalt Green.....	30
4	Emerald Green.....	10
2	Green Ultramarine.....	30
1	Madder Green.....	45
2	Malachite.....	30
2	Mineral Green.....	10
3	Olive Lake.....	10
2	Oxide of Chromium.....	30
2	Permanent Green.....	30
3	Sap Green.....	10
4	Terre Verte.....	10
2	Verdigris.....	10
3	Veronese Green.....	10

BLUE.

1	Amethyst Blue.....	30
4	Antwerp Blue.....	10
2	Blue Lake.....	30
2	Cobalt.....	30
1	Cerulean Blue.....	10
2	French Ultramarine.....	30
2	Indigo, finest.....	10
4	".....	10
1	New Blue.....	10
2	Permanent Blue.....	10
4	Prussian Blue.....	10

BLACK, Etc.

3	Black Lead.....	10
4	Blue Black.....	10
3	Bone Black.....	10
4	Ivory Black.....	10
4	Lamp Black.....	10
3	Neutral Tint.....	10
3	Payne's Grey.....	10
4	McGuilp.....	10
4	Sugar of Lead.....	10

N.B.—When colors are made in more than one shade, 1 is light, 2 medium and 3 deep.

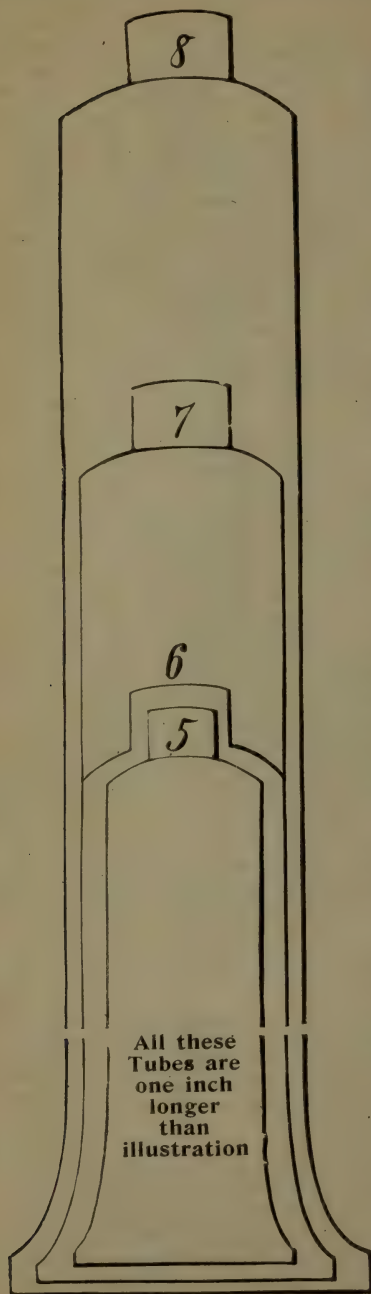
The foregoing list presents the finest range of thoroughly reliable colors ever offered to professional artists. They combine the invaluable qualities of brilliancy and permanence in the highest degree. They are ground to impalpable fineness, yet are free from excess of oil, and will work with extraordinary ease and freedom.

NOTE.—These colors being manufactured especially for professional artists, are of absolute purity, no artificial dryer having been employed. Artists who desire to hasten the normal drying of colors, such as Bitumen, etc., usually prefer doing so in a manner consistent with their own particular palette and combination of colors.

Heyl's Decorators' Colors

(SOLE CANADIAN AGENTS)

ALL COLORS 45c. EACH.



Colors filled in Tube No. 8.

7-in. x 1½-in.

Antwerp Blue
Blue Black
Bitumen
Burnt Brown Ochre
Brown Black
Burnt Sienna
Burnt Umber
Burnt Yellow Ochre
Burnt Terra Verte
Chrome Green I & II
Chrome Yellow I, II and III
Emerald Green
Flake White
Indian Red
Ivory Black
Lamp Black
Light Red
Olive Green
Prussian Blue
Raw Sienna
Raw Umber
Terra Verte
Transparent Gold Ochre
Ultramarine—Light
Ultramarine—Dark
Venetian Red
Vandyke Brown
Yellow Ochre
Zinc White
Zinc Green

Colors filled in Tube No. 7.

6-in. x 1-in.

Chrome Red
Naples Yellow
Yellow Lake

Colors filled in Tube No. 6.

5-in. x 1-in.

Crimson Lake
Florentine Lake
Permanent Green
Purple Lake
Zinc Yellow
Indian Lake
Sap Green

Colors filled in Tube No. 5.

4-in. x ¾-in.

Brilliant Green
Carmine
Cobalt
Malachite
Mars Orange
Permanent Blue
Rose Madder

These colors are prepared expressly for first-class decorators' use. They are guaranteed pure pigments; are equal in fineness and permanence to any colors in the market, and are very much cheaper than any other reliable make. They are admirably suited for artists' use, where large quantities are required.

"Raffaelli" Solid Oil Colors.

These Colors are put up in stick form and closely resemble soft wax crayons. They are essentially colors for professional painters who, once having used them, become firm adherents to the new system of painting, especially for such portions of their work as require special strength and emphasis. The Crayons (if they may be so named), have the quality of filming over after use, so that by the removal of the film on each occasion of use they are found to be quite fresh and workable.



100 TINTS.

All Colors 20 Cents each.

The names appended to the tints are merely intended as guides to the general hue of each stick, as the nearest representative among ordinary Oil Colors, and must not be taken as necessarily indicative of the nature of the pigment employed.

NOTE:--The Tints are ranged from dark to light. The first number represents the strongest, and the last the weakest of any given series.

Group 1. REDS.

1	2	5	6	...	...	(Rose Madder)	24	27	...	...	...	(Light Red)
7	9			...	...	(Vermilion)	28	29	32	...	...	(Burnt Sienna)
13	16	17		} ... (Bright Flesh Tints)			37			} ... (Dark Flesh Tints)		
19							38	40				
20	21	22	23	...	...	Indian Red)						

Group 2. YELLOWS.

41	43		...	...	...	(Orange)	64		...	...	...	(Buff Tint)
44	46		...	...	...	(Deep Cadmium)	70	72	74	75	...	(Yellow Ochre)
48			...	...	...	(Pale Cadmium)	77	79				(Naples Yellow and
50	53	56				(Lemon Cadmium and						Jaune Brilliant)
						Lemon Yellow)	80	82		...	...	(Citrine Tints)
57			...	...	...	(Raw Sienna)						

Group 3. GREENS.

85	86	87	89	91	...	...	(Viridian)	106	108	109	...	(Terre Verte)
92	95	96			...	...	(Emerald Green)	113	115		...	(Oxide of Chromium)
97					...	...	(Middle Chrome Green)	116	117	118	...	(Middle Cinnabar
99	102	103	104	105	...	...	(Various Green and					Green)
					...	...	Apple Green Tints)	121			...	(Olive Green)

Group 4. BLUES.

124	126	127	128	...	...	(Prussian and Ant-	141		...	...	...	(Payne's Gray)
				...	...	werp Blues)	144	147	149	150	...	(Indigo)
129	131	134			...	(French Blue and	151	152	157		...	(Neutral Tints)
					...	Ultramarine Ash)	161				...	(Purple Madder)
136	137	139			...	(Cobalt Blue)	164	166	169		...	(Permanent Violet)
							170				...	(Indian Purple)

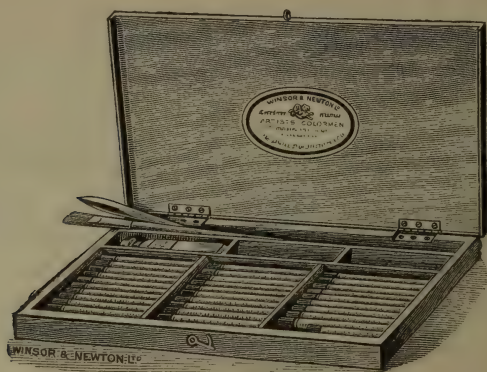
Group 5 BROWNS and WARM MONOCHROME TINTS.

171	172	175	...	...	...	(Caledonian Brown)	183	187	188	...	...	(Raw Umber)
177	179		...	...	...	(Burnt Umber)	189			...	...	(Bitumen)
181			...	...	...	(Brown Pink)						

Group 6. BLACK, GREYS and WHITE.

191	194	197	200	(Lamp Black, graduated to White)
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Boxes of "Raffaelli" Solid Oil Colors.



	R 2.	EACH.
R 1.	Whitewood Box , containing the following selection of 20 Colors, viz.: Reds , 5, 9, 24, 38. Yellows , 48, 53, 75, 77, 82. Greens , 92, 103, 117, 121. Blues , 126, 136, 147, 150. Brown , 183. Black , 191. White , 200. With Turpentine, Scraper and Brush.	\$4.75
R 2.	Whitewood Box , containing the following selection of 30 Colors, viz.: Reds , 5, 7, 9, 24, 28, 38. Yellows , 48, 53, 70, 75, 77, 82. Greens , 92, 102, 103, 108, 117, 121. Blues , 126, 128, 136, 147, 150, 166. Brown , 181, 183, 188, 189. Black , 191. White , 200. With Turpentine, Scraper and Brush.....	6.75
R 3.	Whitewood Box , containing the following selection of 68 Colors for Landscape Painting, viz.: Reds , 1, 2, 5, 6, 7, 9, 13, 16, 17, 19, 24, 27, 28. Yellows , 48, 53, 56, 57, 64, 70, 75, 77, 82. Greens , 85, 86, 87, 89, 91, 92, 95, 96, 99, 102, 103, 104, 105, 106, 108, 109, 113, 115, 116, 117, 118, 121. Blues , 124, 126, 127, 128, 129, 131, 134, 147, 149, 152, 157, 164, 166, 169. Browns , 171, 172, 175, 179, 181, 183, 187, 189. Black , 191. White , 200. With Scraper.....	\$13.25
R 4.	Whitewood Box , containing the following selection of 68 Colors for Figure Painting, viz.: Reds and Flesh Tints , 1, 2, 5, 6, 7, 9, 13, 16, 17, 19, 20, 21, 22, 23, 24, 27, 28, 32, 37, 38, 40. Yellows , 41, 48, 53, 56, 57, 64, 70, 72, 75, 77, 79, 82. Greens , 85, 87, 91, 92, 96, 102, 103, 106, 108, 116, 117, 121. Blues , 124, 126, 127, 128, 129, 131, 147, 152, 157, 164, 166, 169 170. Browns , 171, 172, 175, 181, 183, 188, 189. Black , 191. Grey , 197. White , 200. With Scraper.....	13.25
	Price of Separate Colors.....	20c.

Prepared Canvas for Raffaelli Colors.

A specially selected Canvas of very fine texture, sized only for use with the Raffaelli Solid Oil Colors.

36 inches wide in rolls of 6 yards.....Per roll \$7.40 Per Yard \$1.45

Students' Oil Color Boxes.

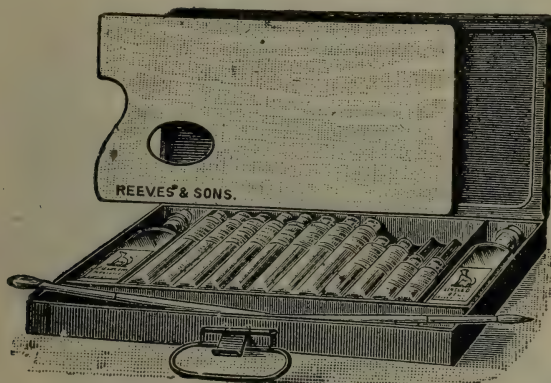
JAPANNED TIN.



No. 1.

- No. 1.** Box 6 x 10 inches, contains 12 assorted Tubes Rowney's Art Students' Oil Colors, Bottles of Linseed Oil and Turpentine, 3 Bristle Brushes, and a 9½ inch oblong Palette..... **\$2.00**

EACH.



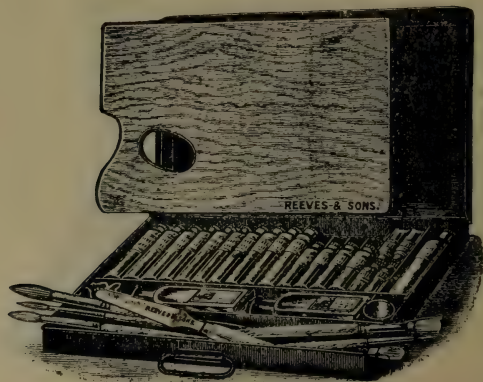
No. 2.

- No. 2.** Box 5½ x 9 inches, contains 12 assorted Tubes Heyl's Art Students' Oil Colors, Bottles of Linseed Oil and Turpentine, 1 Sable and 2 Bristle Brushes, and Mahogany Palette..... **2.50**
Empty Box only **85c.**

- No. 3.** Box 6¾ x 9½ inches, contains 16 assorted Tubes Best Oil Colors, Bottles of Linseed Oil and Turpentine, 3 Bristle and 2 Sable Brushes, Steel Palette Knife, Mahogany Palette and 2 Dippers.... **4.00**
Empty Box only..... **1.25**

STUDENTS' OIL COLOR BOXES.—Continued.

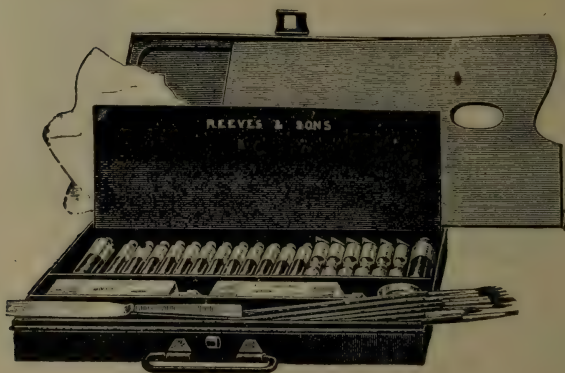
JAPANNED TIN.



No. 4.

EACH.

- No. 4. $7\frac{1}{2} \times 10\frac{1}{2}$ inches, contains 1 Double and 18 Single Tubes, **Best Oil Colors**, carefully assorted, Bottles of Oil and Turpentine, 4 Bristle and 2 Sable Brushes, Steel Palette Knife, Mahogany Palette and 2 Dippers..... **\$5.00**
Empty Box only..... **1.7.**



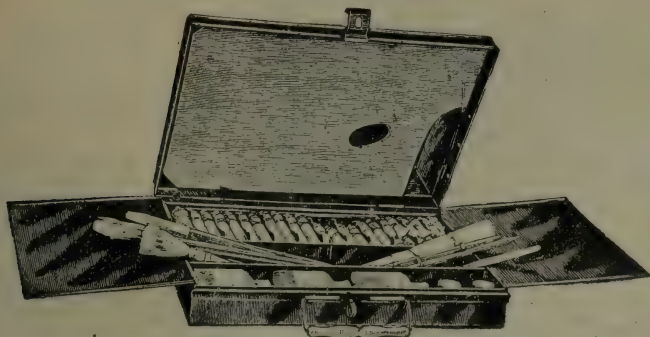
No. 6.

- No. 6. $8\frac{1}{2} \times 12\frac{1}{2}$ inches, contains 24 Single and 2 Double Tubes **Best Oil Colors**, carefully assorted, including 1 Tube each Cobalt, Rose Madder, Viridian, and Cadmium, Bottles of Oil and Turpentine, 6 Bristle and 3 Sable Brushes, Steel Palette Knife, 2 Dippers, Mahogany Palette, and flap to cover over colors..... **7.50**
Empty Box only..... **2.00**

THE ART METROPOLE, LIMITED, TORONTO

STUDENTS' OIL COLOR BOXES.—Continued.

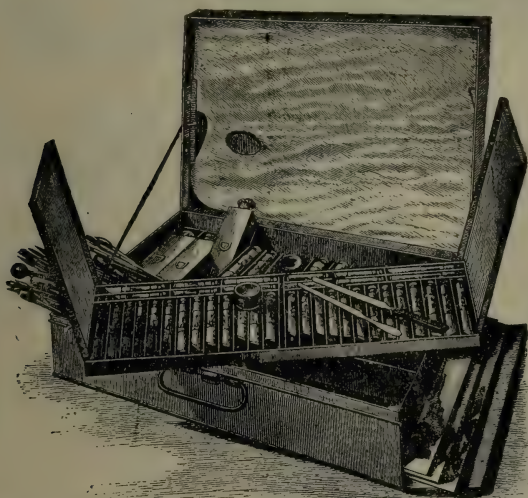
JAPPANED TIN.



No. 7.

- No. 7.** Box 9 x 13 in. 3 in. deep, Bevelled Top, Flaps over all materials, Tray partitioned to hold 1 Double or 2 Single Tubes in each space, Fitted with 12 Double Tubes **Heyl's Oil Colors**, assorted, Bottles of Pale Drying Oil, Poppy Oil and Turpentine, 6 Bristle and 3 Sable Brushes, Steel Palette Knife, 2 Dippers and Palette.... **\$5.75**
Empty Box only..... **2.00**

EACH.



No. 8.

- No. 8.** Box 11½ x 16¼ inches with double bottom for painting tablets, contains 46 Single and 4 Double Tubes **Best Oil Colors**, screw-top japanned bottles of Mastic varnish, Copal varnish, pale drying oil, Poppy oil, Linseed oil and Turpentine, 18 Sable and 24 Bristle brushes, Varnish brush, Badger hair blender, 1 trowel and 1 straight steel Palette Knife, Chalk, Charcoal, Port-crayon, jointed Mahl stick, Dippers, Mahogany Palette, and 3 11 x 16 Academy boards..... **35.00**
Empty Box with trays and 6 japanned screw-top bottles..... **15.00**

The above is the most complete Professional Outfit put up by any manufacturer.



French Sketching Boxes

WITH LOCK.

FINISHED IN THE
VERY BEST MANNER.

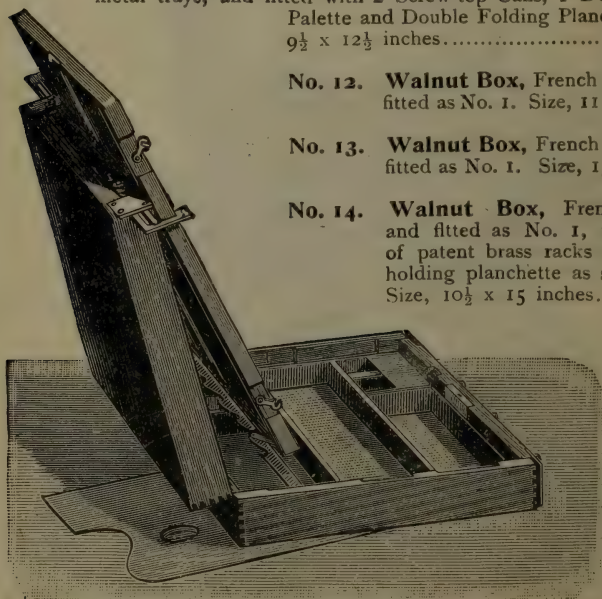
EACH

No. 11. Walnut Box, Oil Finish, hinged adjustable top, lined with 3 light metal trays, and fitted with 2 Screw-top Cans, 1 Double Dipper, Palette and Double Folding Planchette. Size, $9\frac{1}{2} \times 12\frac{1}{2}$ inches..... **\$4.50**

No. 12. Walnut Box, French Polished, and fitted as No. 1. Size, $11\frac{1}{2} \times 15\frac{1}{2}$ inches **7.00**

No. 13. Walnut Box, French Polished, and fitted as No. 1. Size, $13\frac{1}{2} \times 18$ inches **8.00**

No. 14. Walnut Box, French Polished, and fitted as No. 1, with addition of patent brass racks and clips for holding planchette as shown in cut. Size, $10\frac{1}{2} \times 15$ inches..... **8.50**

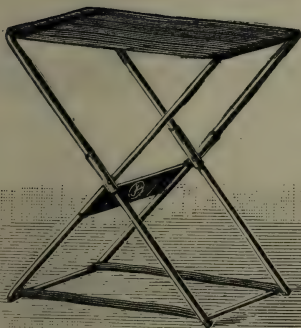
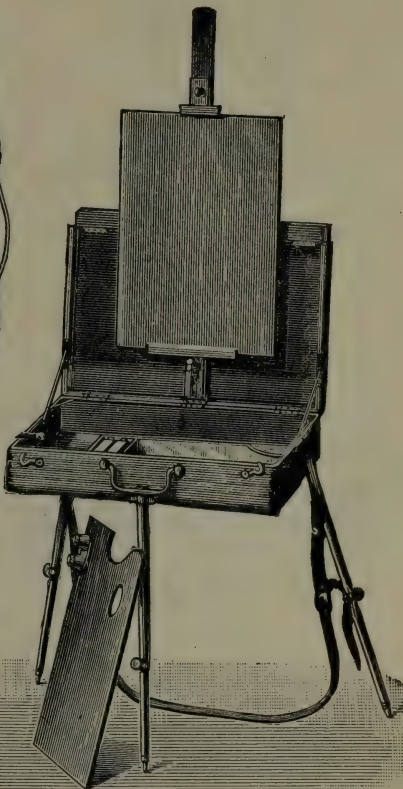


FRENCH SKETCHING BOXES.—Continued.

FINISHED IN THE VERY BEST MANNER.



Closed.



Stool.

15.

Box Set Up.

EACH.

- No. 15. Walnut Box and Sketching Stool Combined,** French Polished, Hinged Adjustable Top, lined with light metal trays, 2 Screw-Top Cans, Double Dipper, Palette, and 2 Walnut Panels which fit into grooves in lid, Hardwood Easel attachment fitting to lid of box when open, and to hold panels while sketching. The Box has 3 Brass telescopic legs, which screw into it when placed in position (as shown in cut), and are adjustable to any desired height. The Stool is made of hollow steel rods, the legs of which telescope into each other, and fold into box. The complete Box when closed has shoulder strap for carrying. Size, $10\frac{1}{2} \times 14\frac{1}{2}$ inches..... \$20.00
- Stool only** (as illustration) 3.00

Oils and Varnishes.



2 Oz. Bottle.



1 Oz. Bottle.

	Per 1 oz. bottle.	Per 2 oz. bottle.	Per 4 oz. bottle.	Per 8 oz. bottle.
Amber Varnish.....	30c.	50c.	.....	.....
Bronzing Liquid.....	.....	12c.	20c.	.....
Crystal Varnish, for glass painting.....	15c.	25c.	.....	.....
Damar Varnish, for maps, etc.....	.....	15c.	25c.	.....
Essence DePetrole, La Franc.....	25c.	.....	.....	.....
Gold Size Japan.....	.....	15c.	25c.	.....
Gold Leaf Substitute, bronzing liquid.....	8c.	15c.	25c.	40c.
Glassium, an excellent medium for oil painting on glass, Terra Cotta, etc.....	25c.	.....	.....	.....
Linseed Oil, purified, pale.....	.....	7c.	12c.	20c.
Linseed Oil, Mangesed.....	.....	10c.	20c.	.....
Linseed Oil, Boiled, pale.....	.....	7c.	12c.	20c.
Mastic Varnish, Finest Picture Varnish.....	25c.	50c.	.....	.....
Methylated Spirits, Pure.....	.....	12c.	20c.	35c.
Nut Oil.....	.....	25c.	.....	.....
Oil Copal Varnish.....	20c.	35c.	.....	.....
Oil of Spike Lavender.....	25c.	.....	.....	.....
Poppy Oil.....	10c.	20c.	35c.	.....
Poppy Oil, Mangesed.....	15c.	25c.	.....	.....
Pale Drying Oil, very Superior and of light color.....	.....	15c.	25c.	45c.
Pale Terebene Dryer.....	.....	25c.	45c.	.....
Painting Varnish, Vibert.....	60c.	.....	.....	.....
Ruben's Varnish.....	50c.	75c.	.....	.....
Retouching Varnish, Soehnee Frere.....	20c.	35c.	.....	.....
Retouching Varnish, Vibert.....	60c.	.....	.....	.....

THE ART METROPOLE, LIMITED, TORONTO

OILS AND VARNISHES.—Continued.

	Per 1 oz. bottle.	Per 2 oz. bottle.	Per 4 oz. bottle.	Per 8 oz. bottle.
Shellac Varnish, White.....		15c.	25c.	40c.
Shellac Varnish, Orange.....		12c.	20c.	35c.
Siccatis De Courtray.....	20c.			
Siccatis De Harlem.....		45c.		
Tableaux Varnish, Vibert.....	60c.			
Turpentine, Rectified Spirits.....		7c.	12c.	20c.
Textaline, an indelible medium for painting with Oil Colors on Fabrics.....	30c.			
Soehnee Varnish No. 2, for Water Colors....	25c.			

NOTE:—Any of the above Oils or Varnishes may be obtained in larger quantities.

Turck's Mediums and Materials.



REGISTERED

Aquarella Medium, 1 oz. bottles.....	Each	30c.
Artists' Medium, 1 " " for Oil Colors.....	"	30c.
Florentine Medium, for painting on tapestry, satin and textile fabrics, 1 oz. bottles.....	"	30c.
Mirrorine Medium, for painting on glass, china and terra cotta.....	"	30c.

Turck's Marqueterie Wood Stains.

For representing inlay of various styles on articles made of white wood, including furniture and small fancy articles of every description.

Miss Eliza Turck's special Wood-Stains are recommended for their permanence, facility of employment, and varied range of colors. Being manufactured with the greatest care to ensure lasting results, they will be found to contrast favorably with wood-stains prepared from Aniline Dyes, which although yielding brilliant immediate effects, are known to be so fugitive as to render them entirely unsuitable for work aspiring to any degree of artistic merit. Marqueterie staining is strictly within the powers of amateur artists, and the materials are clean in application, without smell or stickiness; ordinary water-color brushes and palettes may, therefore, be used for the stains without injury.

These stains are put up in bottles (about 1 oz.) in the following colors, viz.: Blue, Crimson, Ebony, Green, Gray, Mahogany, Olive, Red, Rosewood, Satinwood, Walnut and Yellow. Per bottle, 20c.

Preparing Solution, Medium and Polish, in 2 oz. bottles, each 35c.

Box containing eight stains, and large bottles of Preparing Solution, Medium and Polish, each \$2.00.

Handbook on Marqueterie Staining, each 35c.

Artists' Prepared Canvas

IN ROLLS OF SIX YARDS.

BEST ENGLISH ROMAN

WINSOR AND NEWTON'S

Double or Single Primed.

	Per Roll.	Per Yard.	Per Roll.	Per Yard.
27 in. wide	\$5.50	\$1.00	\$3.75	\$0.70
30 "	6.25	1.25	4.25	0.85
36 "	7.40	1.45	5.00	1.00
38 "			5.50	1.10
42 "	9.00	1.65	6.00	1.25
45 "			6.50	1.40
54 "	13.00	2.40	7.00	1.60
62 "	16.50	3.00	8.50	1.75
74 "	21.00	3.80	11.00	2.30
86 "	24.00	4.40	13.00	2.70

Above widths kept in stock. Wider widths to order only.

WINSOR & NEWTON'S "WINTON" CANVAS.

FRENCH CANVAS.

	Per Roll.	Per Yard.		Per Roll.	Per Yard.
27 in. wide	\$4.50	\$0.85	36 in. wide	\$4.75	\$0.90
31 "	5.00	1.00	54 "	6.50	1.25
36 "	6.00	1.20			
42 "	7.00	1.40			

American Canvas, fine or coarse grain, 40 in. wide, per roll \$4.00, per yard 75c.

Sketching Canvas, 36 in. wide, any length " 30c.

Burlap Canvas, double sized for decorative work, 90 ins. wide..... } " 60c.
Other widths and grades to order.

TAPESTRY CANVAS

36 in. wide, per yard 50c.

Any description of Tapestry Canvas procured to order.

Decorative Art Cloth

This is a special quality of Canvas, woven and prepared in a peculiar manner for decorative work. The special features are:—

Flexibility—It will bend over curved or irregular surfaces without cracking.

Art Enamelling, or complete covering of the surface in Art Tints—so that no grounding of the work is required, the cloth itself supplying the most artistic ground procurable for this class of work.

Tints kept in stock—No. 1, Ivory; No. 2, Pale Blue; No. 3, Pea Green; No. 4, Pearl Grey; No. 5, Reseda (neutral green); No. 6, Naples Yellow.

Width of Cloth, 45 ins.; \$4.50 per roll of 12 yards; 40c. per yard.

Academy Boards

ROUGH OR SMOOTH

Academy Boards,	24½ x 18½	per doz.	\$3.00	each	25c.
Half	18½ x 12½	"	1.50	"	15c.
Quarter	12½ x 9½	"	0.75	"	8c.

Not less than 6 of Half or Quarter size supplied at dozen prices.

N.B.—Whenever Customers do not specify the surface required. smooth will be sent.

School of Art Canvas.

A Good Serviceable Canvas of British Manufacture.

Prepared by WINSOR & NEWTON, Ltd.

In Rolls of Six Yards.

27 inches wide.....	Per Yard	50c.	.....	Per Roll	\$2.75
36 " "	"	65c.	.....	"	3.50
54 " "	"	\$1.00	.....	"	5.75

The above Canvas is excellent value.

Prepared Canvas

ON PFLEGER PATENT KEYED STRETCHERS COMPLETE.

Winton or Roman Best English Canvas		Single or Double Primed Eng. Canvas		French or American Canvas		Sketching Canvas	
9 x 12* or smaller	\$ 40	.....	\$ 35	.....	\$ 30	.....	\$ 25
9 x 14*	45	.....	35	.....	30	.....	25
9 x 16*	45	.....	35	.....	30	.....	25
10 x 14*	50	.....	38	.....	30	.....	25
10 x 18*	55	.....	40	.....	33	.....	30
12 x 14*	55	.....	40	.....	33	.....	30
12 x 18*	60	.....	45	.....	35	.....	30
14 x 18*	65	.....	45	.....	35	.....	30
14 x 20*	70	.....	50	.....	40	.....	35
14 x 24*	75	.....	53	.....	43	.....	35
16 x 20*	80	.....	55	.....	43	.....	35
16 x 22*	80	.....	55	.....	45	.....	35
18 x 22*	85	.....	60	.....	50	.....	40
20 x 24*	90	.....	65	.....	55	.....	45
16 x 26	1 00	.....	70	.....	60	.....	50
18 x 30	1 20	.....	90	.....	75	.....	55
18 x 34	1 30	.....	1 00	.....	78	.....	55
20 x 30	1 30	.....	1 00	.....	75	.....	55
20 x 34	1 40	.....	1 10	.....	85	.....	60
22 x 26	1 30	.....	1 00	.....	75	.....	60
22 x 30	1 35	.....	1 05	.....	80	.....	65
22 x 36	1 40	.....	1 10	.....	90	.....	70
24 x 34	1 40	.....	1 10	.....	90	.....	70
24 x 36	1 50	.....	1 15	.....	1 00	.....	75
25 x 30 $\frac{1}{2}$ Size	1 40	.....	1 10	.....	90	.....	75
26 x 36	1 65	.....	1 20	.....	1 00	.....	80
28 x 34	1 65	.....	1 20	.....	1 00	.....	80
28 x 36 Kit-cat	1 75	.....	1 30	.....	1 10	.....	80
30 x 36	1 85	.....	1 40	.....	1 15	.....	85
32 x 36	2 00	.....	1 50	.....	1 20	.....	90

Prices for "intermediate" sizes will be same as next size larger than required. And for sizes larger than 32 x 36 prices will be quoted on application.

The sizes marked with a * are covered on $1\frac{1}{4}$ inch patent stretchers, and all sizes not so marked on the 2 inch stretchers.

Note.--If fractions of inches, such as quarters or halves are required, the cost will be advanced 25c. per canvas.

THE PFLEGER PATENT STRETCHER.



These Stretcher pieces are machine made and can be put together by anyone, as any two pieces of even width will go together perfectly. These facts are of enormous convenience to dealers and simplifies home straining.

We stock the stretcher pieces in three sizes, namely ;—1½ inch, 2 inch and 3 inch. The lighter kind is strong enough for lengths up to 30 inches with a light canvas, or to 24 inches with a heavy canvas. The 2 inch size we stock to 48 inches, but for lengths greater than this we recommend the 3 inch size. We also recommend the 3 inch size, over 36 inches, if a heavy canvas requiring strong straining is to be used.

Following are the lengths in inches kept constantly in stock:—

ONE AND A QUARTER INCH PIECES.—5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29 and 30 inch.

TWO INCH PIECES.—6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 38, 40, 42, 44, 46 and 48 in.

THREE INCH PIECES.—12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 64, 68, 72, 76, 80 and 84 inch.

PLEASE NOTE that we do not stock any half, quarter, or fractions of inches, and when a stretcher is so required the cost will be double the list prices for such lengths as are cut down. Also, should any length be required not in above list, such for example as 37, 39, etc., in the medium sizes, or odd inches in the heavy kind—any measure in fact not plainly stated above—the cost will be double the next longer length, to cover cost of cutting down.

PRICES.—We quote for single lengths, with two hardwood wedges, thus:

1½ inch Pieces.....	5 to 24 in.	25 to 30 in. long.			
Price each	4c.	5c.			
2 inch Pieces.....	6 to 36 in.	38 to 48 in.			
Price each	7c.	13c.			
3 inch Pieces.....	12 to 36 in.	38 to 48 in.	50 to 60 in.	64 to 72 in.	76 to 84 in.
Price each	15c	20c	25c.	30c.	35c.

Hardwood Cross-Bars for large Stretchers, when required, 30c. each.

“Raffaelli” Solid Oil Colors.

These Colors are put up in stick form and closely resemble soft wax crayons. They are essentially colors for professional painters who, once having used them, become firm adherents to the new system of painting, especially for such portions of their work as require special strength and emphasis. The Crayons (if they may be so named), have the quality of filming over after use, so that by the removal of the film on each occasion of use they are found to be quite fresh and workable.



100 TINTS.

All Colors 20 Cents each.

The names appended to the tints are merely intended as guides to the general hue of each stick, as the nearest representative among ordinary Oil Colors, and must not be taken as necessarily indicative of the nature of the pigment employed.

NOTE:—The Tints are ranged from dark to light. The first number represents the strongest, and the last the weakest of any given series.

Group 1. REDS.

1	2	5	6	...	...	(Rose Madder)	24	27	...	...	...	(Light Red)
7	9			...	...	(Vermilion)	28	29	32	...	...	(Burnt Sienna)
13	16	17		} ... (Bright Flesh Tints)			37			} ... (Dark Flesh Tints)		
19							38	40				
20	21	22	23	...	...	(Indian Red)						

Group 2. YELLOWS.

41	43	...	...	...	(Orange)	64	...	...	...	(Buff Tint)	
44	46	...	...	...	(Deep Cadmium)	70	72	74	75	...	(Yellow Ochre)
48		...	...	...	(Pale Cadmium)	77	79			(Naples Yellow and	
50	53	56			(Lemon Cadmium and					Jaune Brilliant)	
					Lemon Yellow)	80	82			...	(Citrine Tints)
57				...	(Raw Sienna)						

Group 3. GREENS.

85	86	87	89	91	...	...	(Viridian)	106	108	109	...	(Terre Verte)
92	95	96			...	...	(Emerald Green)	113	115		...	(Oxide of Chromium)
97					...	...	(Middle Chrome Green)	116	117	118	...	(Middle Cinnabar Green)
99	102	103	104	105	...	...	(Various Green and Apple Green Tints)	121			...	(Olive Green)

Group 4. BLUES.

124 126 127 128	(Prussian and Antwerp Blues)	141	...	(Payne's Gray)
129 131 134	(French Blue and Ultramarine Ash)	144 147 149 150	...	(Indigo)
		151 152 157	...	(Neutral Tints)
136 137 139	... (Cobalt Blue)	161	...	(Purple Madder)
		164 166 169	...	(Permanent Violet)
		170	...	(Indian Purple)

Group 5 BROWNS and WARM MONOCHROME TINTS.

171	172	175	...	...	(Caledonian Brown)	183	187	188	...	(Raw Umber)
177	179		...	...	(Burnt Umber)	189			...	(Bitumen)
181			...	...	(Brown Pink)					

Group 6. BLACK, GREYS and WHITE.

191	194	197	200	(Lamp Black, graduated to White)
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Boxes of "Raffaelli" Solid Oil Colors.



R 2.

EACH.

- R 1. Whitewood Box**, containing the following selection of 20 Colors, viz.: **Reds**, 5, 9, 24, 38. **Yellows**, 48, 53, 75, 77, 82. **Greens**, 92, 103, 117, 121. **Blues**, 126, 136, 147, 150. **Brown**, 183. **Black**, 191. **White**, 200. With Turpentine, Scraper and Brush. **\$4.75**
- R 2. Whitewood Box**, containing the following selection of 30 Colors, viz.: **Reds**, 5, 7, 9, 24, 28, 38. **Yellows**, 48, 53, 70, 75, 77, 82. **Greens**, 92, 102, 103, 108, 117, 121. **Blues**, 126, 128, 136, 147, 150, 166. **Brown**, 181, 183, 188, 189. **Black**, 191. **White**, 200. With Turpentine, Scraper and Brush..... **6.75**
- R 3. Whitewood Box**, containing the following selection of 68 Colors for Landscape Painting, viz.: **Reds**, 1, 2, 5, 6, 7, 9, 13, 16, 17, 19, 24, 27, 28. **Yellows**, 48, 53, 56, 57, 64, 70, 75, 77, 82. **Greens**, 85, 86, 87, 89, 91, 92, 95, 96, 99, 102, 103, 104, 105, 106, 108, 109, 113, 115, 116, 117, 118, 121. **Blues**, 124, 126, 127, 128, 129, 131, 134, 147, 149, 152, 157, 164, 166, 169. **Browns**, 171, 172, 175, 179, 181, 183, 187, 189. **Black**, 191. **White**, 200. With Scraper..... **\$13.25**
- R 4. Whitewood Box**, containing the following selection of 68 Colors for Figure Painting, viz.: **Reds and Flesh Tints**, 1, 2, 5, 6, 7, 9, 13, 16, 17, 19, 20, 21, 22, 23, 24, 27, 28, 32, 37, 38, 40. **Yellows**, 41, 48, 53, 56, 57, 64, 70, 72, 75, 77, 79, 82. **Greens**, 85, 87, 91, 92, 96, 102, 103, 106, 108, 116, 117, 121. **Blues**, 124, 126, 127, 128, 129, 131, 147, 152, 157, 164, 166, 169 170. **Browns**, 171, 172, 175, 181, 183, 188, 189. **Black**, 191. **Grey**, 197. **White**, 200. With Scraper..... **13.25**
- Price of Separate Colors..... **20c.**

Prepared Canvas for Raffaelli Colors.

A specially selected Canvas of very fine texture, sized only for use with the Raffaelli Solid Oil Colors.

36 inches wide in rolls of 6 yards.....Per roll **\$7.40** Per Yard **\$1.45**

Students' Oil Color Boxes.

JAPANNED TIN.



No. 1.

- No. 1.** Box 6 x 10 inches, contains 12 assorted Tubes Rowney's Art Students' Oil Colors, Bottles of Linseed Oil and Turpentine, 3 Bristle Brushes, and a 9 1/2 inch oblong Palette..... \$2.00

EACH.



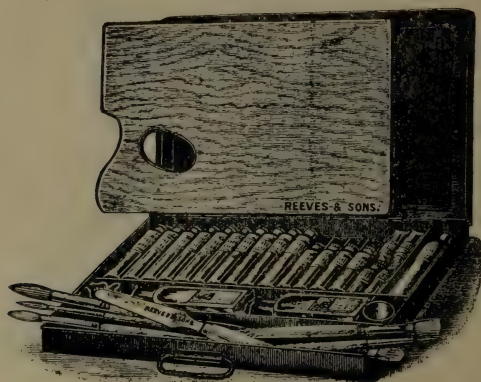
No. 2.

- No. 2.** Box 5 1/2 x 9 inches, contains 12 assorted Tubes Heyl's Art Students' Oil Colors, Bottles of Linseed Oil and Turpentine, 1 Sable and 2 Bristle Brushes, and Mahogany Palette..... 2.50
Empty Box only 85c.

- No. 3.** Box 6 3/4 x 9 1/2 inches, contains 16 assorted Tubes Best Oil Colors, Bottles of Linseed Oil and Turpentine, 3 Bristle and 2 Sable Brushes, Steel Palette Knife, Mahogany Palette and 2 Dippers.... 4.00
Empty Box only..... 1.25

STUDENTS' OIL COLOR BOXES.—Continued.

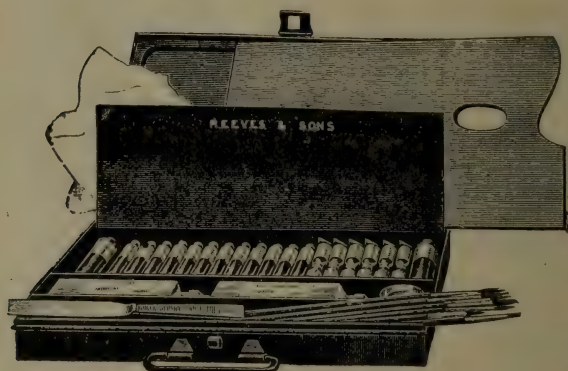
JAPANNED TIN.



No. 4.

EACH.

- No. 4. $7\frac{1}{2} \times 10\frac{1}{2}$ inches, contains 1 Double and 18 Single Tubes, **Best Oil Colors**, carefully assorted, Bottles of Oil and Turpentine, 4 Bristle and 2 Sable Brushes, Steel Palette Knife, Mahogany Palette and 2 Dippers..... **\$5.00**
 Empty Box only..... **1.7.**



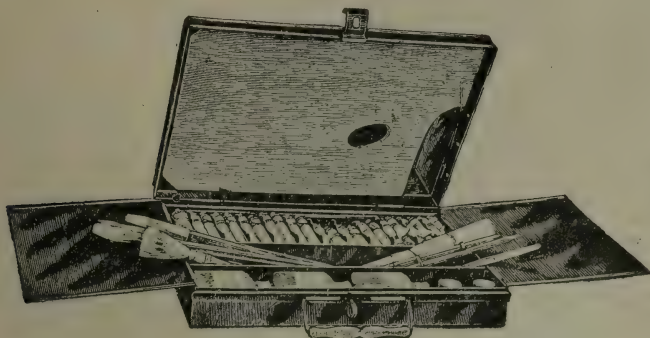
No. 6.

- No. 6. $8\frac{1}{2} \times 12\frac{1}{2}$ inches, contains 24 Single and 2 Double Tubes **Best Oil Colors**, carefully assorted, including 1 Tube each Cobalt, Rose Madder, Viridian, and Cadmium, Bottles of Oil and Turpentine, 6 Bristle and 3 Sable Brushes, Steel Palette Knife, 2 Dippers, Mahogany Palette, and flap to cover over colors..... **7.50**
 Empty Box only..... **2.00**

THE ART METROPOLE, LIMITED, TORONTO

STUDENTS' OIL COLOR BOXES.—Continued.

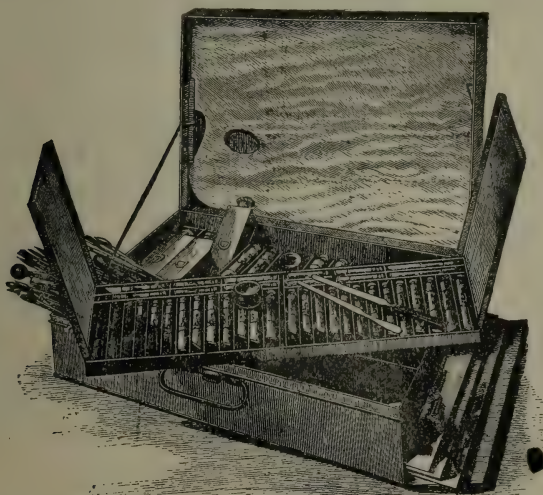
JAPANNED TIN.



No. 7.

- No. 7.** Box 9 x 13 in. 3 in. deep, Bevelled Top, Flaps over all materials, Tray partitioned to hold 1 Double or 2 Single Tubes in each space, Fitted with 12 Double Tubes **Heyl's Oil Colors**, assorted, Bottles of Pale Drying Oil, Poppy Oil and Turpentine, 6 Bristle and 3 Sable Brushes, Steel Palette Knife, 2 Dippers and Palette.... **\$5.75**
Empty Box only..... **2.00**

EACH.



No. 8.

- No. 8.** Box 11½ x 16¼ inches with double bottom for painting tablets, contains 46 Single and 4 Double Tubes **Best Oil Colors**, screw-top japanned bottles of Mastic varnish, Copal varnish, pale drying oil, Poppy oil, Linseed oil and Turpentine, 18 Sable and 24 Bristle brushes, Varnish brush, Badger hair blender, 1 trowel and 1 straight steel Palette Knife, Chalk, Charcoal, Port-crayon, jointed Mahl stick, Dippers, Mahogany Palette, and 3 11 x 16 Academy boards..... **35.00**
Empty Box with trays and 6 japanned screw-top bottles..... **15.00**

The above is the most complete Professional Outfit put up by any manufacturer.



French Sketching Boxes

WITH LOCK.

FINISHED IN THE
VERY BEST MANNER.

EACH

- No. 11. Walnut Box**, Oil Finish, hinged adjustable top, lined with 3 light metal trays, and fitted with 2 Screw-top Cans, 1 Double Dipper, Palette and Double Folding Planchette. Size, $9\frac{1}{2} \times 12\frac{1}{2}$ inches. \$4.50
- No. 12. Walnut Box**, French Polished, and fitted as No. 1. Size, $11\frac{1}{2} \times 15\frac{1}{2}$ inches 7.00
- No. 13. Walnut Box**, French Polished, and fitted as No. 1. Size, $13\frac{1}{2} \times 18$ inches 8.00
- No. 14. Walnut Box**, French Polished, and fitted as No. 1, with addition of patent brass racks and clips for holding planchette as shown in cut. Size, $10\frac{1}{2} \times 15$ inches..... 8.50

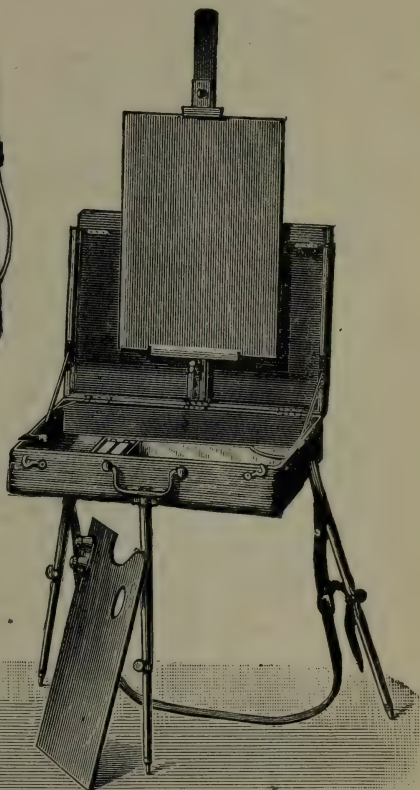


FRENCH SKETCHING BOXES.—Continued.

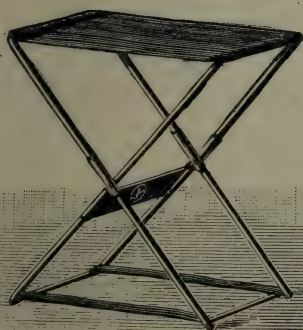
FINISHED IN THE VERY BEST MANNER.



Closed.



Box Set Up.



Stool.

15.

EACH.

No. 15. Walnut Box and Sketching Stool Combined, French Polished, Hinged Adjustable Top, lined with light metal trays, 2 Screw-Top Cans, Double Dipper, Palette, and 2 Walnut Panels which fit into grooves in lid, Hardwood Easel attachment fitting to lid of box when open, and to hold panels while sketching. The Box has 3 Brass telescopic legs, which screw into it when placed in position (as shown in cut), and are adjustable to any desired height. The Stool is made of hollow steel rods, the legs of which telescope into each other, and fold into box. The complete Box when closed has shoulder strap for carrying. Size, $10\frac{1}{2} \times 14\frac{1}{2}$ inches.....

\$20.00

Stool only (as illustration)

3.00

Oils and Varnishes.



2 Oz. Bottle.



1 Oz. Bottle.

	Per 1 oz. bottle.	Per 2 oz. bottle.	Per 4 oz. bottle.	Per 8 oz. bottle.
Amber Varnish.....	30c.	50c.	.....	.....
Bronzing Liquid.....	.....	12c.	20c.	.....
Crystal Varnish, for glass painting.....	15c.	25c.	.....	.....
Damar Varnish, for maps, etc.....	.....	15c.	25c.	.....
Essence DePetrole, La Franc.....	25c.	.....	.....	.....
Gold Size Japan.....	.....	15c.	25c.	.....
Gold Leaf Substitute, bronzing liquid.....	8c.	15c.	25c.	40c.
Glassium, an excellent medium for oil painting on glass, Terra Cotta, etc.....	25c.	.....	.....	.....
Linseed Oil, purified, pale.....	.....	7c.	12c.	20c.
Linseed Oil, Manganised.....	.....	10c.	20c.	.....
Linseed Oil, Boiled, pale.....	.....	7c.	12c.	20c.
Mastic Varnish, Finest Picture Varnish.....	25c.	50c.	.....	.....
Methylated Spirits, Pure.....	.....	12c.	20c.	35c.
Nut Oil.....	.....	25c.	.....	.....
Oil Copal Varnish.....	20c.	35c.	.....	.....
Oil of Spike Lavender.....	25c.	.....	.....	.....
Poppy Oil.....	10c.	20c.	35c.	.....
Poppy Oil, Manganised.....	15c.	25c.	.....	.....
Pale Drying Oil, very Superior and of light color .....	.....	15c.	25c.	45c.
Pale Terebene Dryer.....	.....	25c.	45c.	.....
Painting Varnish, Vibert.....	60c.	.....	.....	.....
Ruben's Varnish.....	50c.	75c.	.....	.....
Retouching Varnish, Soehnee Frere.....	20c.	35c.	.....	.....
Retouching Varnish, Vibert.....	60c.	.....	.....	.....

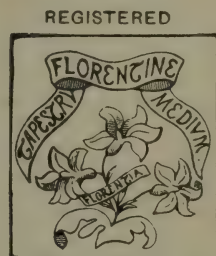
THE ART METROPOLE, LIMITED, TORONTO

OILS AND VARNISHES.—Continued.

	Per 1 oz. bottle.	Per 2 oz. bottle.	Per 4 oz. bottle.	Per 8 oz. bottle.
Shellac Varnish, White.....		15c.	25c.	40c.
Shellac Varnish, Orange.....		12c.	20c.	35c.
Siccatis De Courtray.....	20c.			
Siccatis De Harlem.....		45c.		
Tableaux Varnish, Vibert.....	60c.			
Turpentine, Rectified Spirits.....		7c.	12c.	20c.
Textaline, an indelible medium for painting with Oil Colors on Fabrics.....	30c.			
Soehnne Varnish No. 2, for Water Colors.....	25c.			

NOTE:—Any of the above Oils or Varnishes may be obtained in larger quantities.

Turck's. Mediums and Materials.



REGISTERED

Aquarella Medium, 1 oz. bottles.....	Each	30c.
Artists' Medium, 1 " " for Oil Colors.....	"	30c.
Florentine Medium, for painting on tapestry, satin and textile fabrics, 1 oz. bottles.....	"	30c.
Mirrorine Medium, for painting on glass, china and terra cotta.....	"	30c.

Turck's Marqueterie Wood Stains.

For representing inlay of various styles on articles made of white wood, including furniture and small fancy articles of every description.

Miss Eliza Turck's special Wood-Stains are recommended for their permanence, facility of employment, and varied range of colors. Being manufactured with the greatest care to ensure lasting results, they will be found to contrast favorably with wood-stains prepared from Aniline Dyes, which although yielding brilliant immediate effects, are known to be so fugitive as to render them entirely unsuitable for work aspiring to any degree of artistic merit. Marqueterie staining is strictly within the powers of amateur artists, and the materials are clean in application, without smell or stickiness; ordinary water-color brushes and palettes may, therefore, be used for the stains without injury.

These stains are put up in bottles (about 1 oz.) in the following colors, viz.: Blue, Crimson, Ebony, Green, Gray, Mahogany, Olive, Red, Rosewood, Satinwood, Walnut and Yellow. Per bottle, 20c.

Preparing Solution, Medium and Polish, in 2 oz. bottles, each 35c.

Box containing eight stains, and large bottles of Preparing Solution, Medium and Polish, each \$2.00.

Handbook on Marqueterie Staining, each 35c.

Artists' Prepared Canvas

IN ROLLS OF SIX YARDS.

BEST ENGLISH ROMAN		WINSOR AND NEWTON'S	
		Double or Single Primed.	
	Per Roll.	Per Roll.	Per Yard.
27 in. wide	\$5.50	\$1.00	\$3.75
30 "	6.25	1.25	4.25
36 "	7.40	1.45	5.00
38 "			5.50
42 "	9.00	1.65	6.00
45 "			6.50
54 "	13.00	2.40	7.00
62 "	16.50	3.00	8.50
74 "	21.00	3.80	11.00
86 "	24.00	4.40	13.00

Above widths kept in stock. Wider widths to order only.

WINSOR & NEWTON'S "WINTON" CANVAS.		FRENCH CANVAS.	
	Per Roll.		Per Yard.
27 in. wide	\$4.50	36 in. wide	\$4.75
31 "	5.00	54 "	6.50
36 "	6.00		
42 "	7.00		

American Canvas, fine or coarse grain, 40 in. wide, per roll \$4.00, per yard 75c.

Sketching Canvas, 36 in. wide, any length " 30c.

Burlap Canvas, double sized for decorative work, 90 ins. wide..... } " 60c.
Other widths and grades to order.

TAPESTRY CANVAS

36 in. wide,per yard 50c.

Any description of Tapestry Canvas procured to order.

Decorative Art Cloth

This is a special quality of Canvas, woven and prepared in a peculiar manner for decorative work. The special features are:—

Flexibility—It will bend over curved or irregular surfaces without cracking.

Art Enamelling, or complete covering of the surface in Art Tints—so that no grounding of the work is required, the cloth itself supplying the most artistic ground procurable for this class of work.

Tints kept in stock—No. 1, Ivory; No. 2, Pale Blue; No. 3, Pea Green; No. 4, Pearl Grey; No. 5, Reseda (neutral green); No. 6, Naples Yellow.

Width of Cloth, 45 ins.; \$4.50 per roll of 12 yards; 40c. per yard.

Academy Boards

ROUGH OR SMOOTH

Academy Boards,	24½ x 18½	per doz.	\$3.00	each	25c.
Half	18½ x 12½	"	1.50	"	15c.
Quarter	12½ x 9½	"	0.75	"	8c.

Not less than 6 of Half or Quarter size supplied at dozen prices.

N.B.—Whenever Customers do not specify the surface required, smooth will be sent.

School of Art Canvas.

A Good Serviceable Canvas of British Manufacture.

Prepared by WINSOR & NEWTON, Ltd.

In Rolls of Six Yards.

27 inches wide.....	Per Yard	50c.	Per Roll	\$2.75
36 " "	"	65c.	"	3.50
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Prepared Canvas

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Winton or Roman Best English Canvas		Single or Double Primed Eng. Canvas	French or American Canvas	Sketching Canvas
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10 x 18*	55	40	33	30
12 x 14*	55	40	33	30
12 x 18*	60	45	35	30
14 x 18*	65	45	35	30
14 x 20*	70	50	40	35
14 x 24*	75	53	43	35
16 x 20*	80	55	43	35
16 x 22*	80	55	45	35
18 x 22*	85	60	50	40
20 x 24*	90	65	55	45
16 x 26	1 00	70	60	50
18 x 30	1 20	90	75	55
18 x 34	1 30	1 00	78	55
20 x 30	1 30	1 00	75	55
20 x 34	1 40	1 10	85	60
22 x 26	1 30	1 00	75	60
22 x 30	1 35	1 05	80	65
22 x 36	1 40	1 10	90	70
24 x 34	1 40	1 10	90	70
24 x 36	1 50	1 15	1 00	75
25 x 30 $\frac{1}{2}$ Size	1 40	1 10	90	75
26 x 36	1 65	1 20	1 00	80
28 x 34	1 65	1 20	1 00	80
28 x 36 Kit-cat	1 75	1 30	1 10	80
30 x 36	1 85	1 40	1 15	85
32 x 36	2 00	1 50	1 20	90

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These Stretcher pieces are machine made and can be put together by anyone, as any two pieces of even width will go together perfectly. These facts are of enormous convenience to dealers and simplifies home straining.

We stock the stretcher pieces in three sizes, namely ;—1 $\frac{1}{4}$ inch, 2 inch and 3 inch. The lighter kind is strong enough for lengths up to 30 inches with a light canvas, or to 24 inches with a heavy canvas. The 2 inch size we stock to 48 inches, but for lengths greater than this we recommend the 3 inch size. We also recommend the 3 inch size, over 36 inches, if a heavy canvas requiring strong straining is to be used.

Following are the lengths in inches kept constantly in stock :—

ONE AND A QUARTER INCH PIECES.—5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29 and 30 inch.

TWO INCH PIECES.—6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 38, 40, 42, 44, 46 and 48 in.

THREE INCH PIECES.—12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 64, 68, 72, 76, 80 and 84 inch.

PLEASE NOTE that we do not stock any half, quarter, or fractions of inches, and when a stretcher is so required the cost will be double the list prices for such lengths as are cut down. Also, should any length be required not in above list, such for example as 37, 39, etc., in the medium sizes, or odd inches in the heavy kind—any measure in fact not plainly stated above—the cost will be double the next longer length, to cover cost of cutting down.

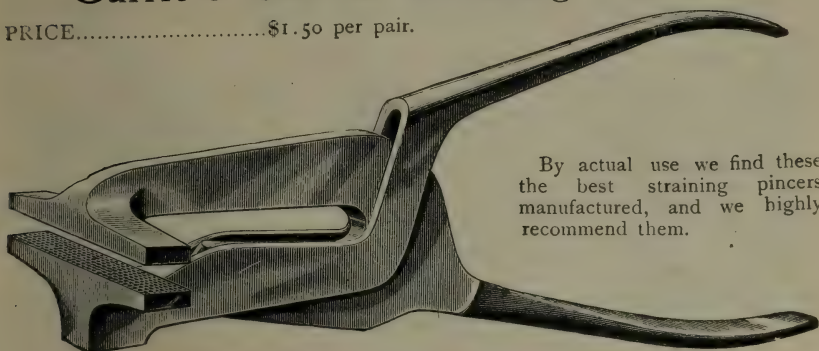
PRICES.—We quote for single lengths, with two hardwood wedges, thus :

1 $\frac{1}{4}$ inch Pieces.....	5 to 24 in.	25 to 30 in. long.			
Price each	4c.	5c.			
<hr/>					
2 inch Pieces.....	6 to 36 in.	38 to 48 in.			
Price each	7c.	13c.			
<hr/>					
3 inch Pieces.....	12 to 36 in.	38 to 48 in.	50 to 60 in.	64 to 72 in.	76 to 84 in.
Price each	15c	20c	25c.	30c.	35c.

Hardwood Cross-Bars for large Stretchers, when required, 30c. each.

Currie's Canvas Straining Pincers

PRICE.....\$1.50 per pair.



By actual use we find these the best straining pincers manufactured, and we highly recommend them.

Prepared Oil Sketching Paper.

In sheets prepared to imitate the surface of Single Primed, Roman or Ticken Canvas. Size 22 x 30.....Per sheet 30c.

SOLID BLOCKS FOR OIL PAINTING.

Blocks containing 24 sheets of Oil Sketching Paper with Canvas grain.

Size.....	Inches	5 x 7	6 $\frac{3}{4}$ x 14	10 x 18
Price.....	Each	90c.	\$2.25	\$4.00

CANVAS BOARDS.

Millboards Covered with Best Quality Prepared Canvas.

Size in inches.	Each.	Size in inches.	Per doz.
5 x 7	15c.	10 x 13	38c.
6 x 8	18c.	10 x 14	40c.
6 x 9	20c.	12 x 14	45c.
7 x 10	25c.	11 x 15	50c.
8 x 10	25c.	12 x 16	55c.
8 x 11	30c.	13 x 17	60c.
9 x 11	30c.	12 x 18	60c.
8 x 12	35c.	13 x 19	65c.
9 x 12	35c.	14 x 20	75c.
10 x 12	38c.	10 x 21	85c.
8 x 13	35c.	12 x 30	\$1.10

Millboards Covered with Second Quality Prepared Canvas.

Size in inches.	Each.	Size in inches.	Each.
5 x 7	10c.	8 x 13	25c.
6 x 8	10c.	10 x 13	30c.
6 x 9	15c.	10 x 14	30c.
7 x 10	20c.	12 x 14	35c.
8 x 10	20c.	11 x 15	35c.
8 x 11	23c.	12 x 16	40c.
9 x 11	23c.	13 x 17	45c.
8 x 12	25c.	12 x 18	45c.
9 x 12	25c.	13 x 19	50c.
10 x 12	25c.	14 x 20	55c.

Mahogany Palettes for Oil Painting.



Oblong.



Folding.



Oval.

Oblong or Oval, Oiled.

Size, inches long.....	9	10	11	12	13	14	15	16
Oblong or Oval. Per doz..	\$2.00	2.35	2.50	2.75	3.00	3.35	3.65	4.00
" " " Each	17c.	20c.	22c.	25c.	25c.	30c.	35c.	35c.
Folding Palette, 10 x 12, per dozen, \$12.00. Each, \$1.00								

Balancing Mahogany Palettes.



Shellac Finished, Cross Veneered at Thumb-hole.

Twenty-four inch.....Each, \$2.50

BRUSH CASES.



Japan Tin for holding Oil Color Brushes.

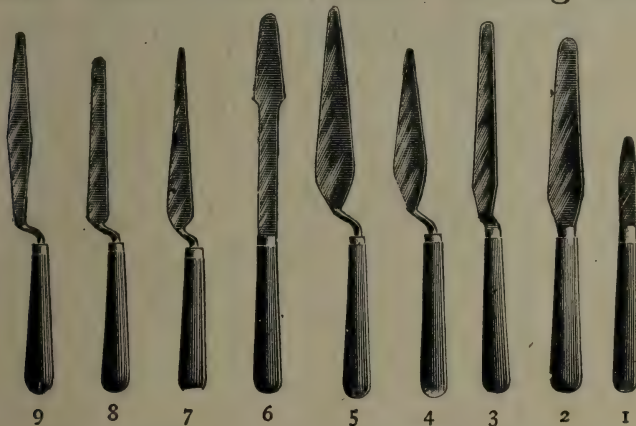
No. 1. Round, 14 inches long.....	Each	70c.
No. 2. Oval, 14 inches long, with centre piece and rubber bands ...	"	90c.

Tin Dippers.



Number.....	0	1	2	3	4	5	6	7
Price..... Per doz.	50c.	75c.	\$1.50	\$1.00	\$2.00	\$1.60	\$3.00	\$2.25
" Each	5c.	7c.	13c.	10c.	18c.	15c.	25c.	20c.
Number.....	8	9	10	11	12	(14 extra large)		
Price..... Per doz.	\$4.50	\$2.25	\$4.50	\$2.00	\$4.00	\$5.25		
" Each	40c.	20c.	40c.	18c.	35c.	45c.		

Artists' Steel Palette and Painting Knives



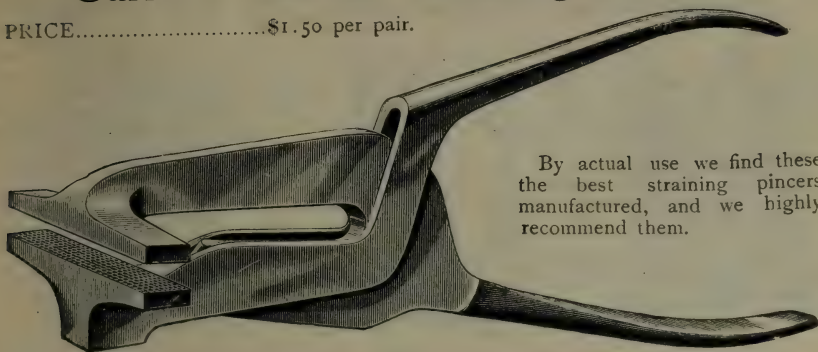
Palette Knives.			Each	*Flexible Painting Knives.			Each
No. 1.	2 $\frac{1}{4}$ inch Blade, French	...	25c.	No. 4.	3 inch Trowel, French	....	75c.
" 1.	2 $\frac{3}{4}$ " " "	...	25c.	" 5.	4 " " "	....	80c.
" 2.	3 " " " Best English	...	20c.	" 6.	5 " Straight	"	55c.
" 2.	3 $\frac{1}{2}$ " " " "	...	25c.	" 7.	3 $\frac{1}{2}$ " Trowel	"	60c.
" 2.	4 " " " "	...	30c.	" 8.	3 " " "	"	60c.
" 3.	3 " Trowel	"	40c.	" 9.	4 $\frac{1}{2}$ " " "	"	70c.
" 3.	3 $\frac{1}{2}$ " " " "	...	45c.	*These Knives are much used by the Impressionistic school instead of brushes.			
" 3.	4 " " " "	...	50c.				

BRUSH SECTION

INDEX—Pages 65 to 85

Currie's Canvas Straining Pincers

PRICE.....\$1.50 per pair.



By actual use we find these the best straining pincers manufactured, and we highly recommend them.

Prepared Oil Sketching Paper.

In sheets prepared to imitate the surface of Single Primed, Roman or Ticken Canvas. Size 22 x 30.....Per sheet 30c.

SOLID BLOCKS FOR OIL PAINTING.

Blocks containing 24 sheets of Oil Sketching Paper with Canvas grain.

Size.....	Inches	5 x 7	6 $\frac{1}{2}$ x 14	10 x 18
Price.....	Each	90c.	\$2.25	\$4.00

CANVAS BOARDS.

Millboards Covered with Best Quality Prepared Canvas.

Size in inches.	Each.	Size in inches.	Per doz.
5 x 7	15c.	10 x 13	38c.
6 x 8	18c.	10 x 14	40c.
6 x 9	20c.	12 x 14	45c.
7 x 10	25c.	11 x 15	50c.
8 x 10	25c.	12 x 16	55c.
8 x 11	30c.	13 x 17	60c.
9 x 11	30c.	12 x 18	60c.
8 x 12	35c.	13 x 19	65c.
9 x 12	35c.	14 x 20	75c.
10 x 12	38c.	10 x 21	85c.
8 x 13	35c.	12 x 30	\$1.10

Millboards Covered with Second Quality Prepared Canvas.

Size in inches.	Each.	Size in inches.	Each.
5 x 7	10c.	8 x 13	25c.
6 x 8	10c.	10 x 13	30c.
6 x 9	15c.	10 x 14	30c.
7 x 10	20c.	12 x 14	35c.
8 x 10	20c.	11 x 15	35c.
8 x 11	23c.	12 x 16	40c.
9 x 11	23c.	13 x 17	45c.
8 x 12	25c.	12 x 18	45c.
9 x 12	25c.	13 x 19	50c.
10 x 12	25c.	14 x 20	55c.

Mahogany Palettes for Oil Painting.



Oblong.



Folding.



Oval.

Oblong or Oval, Oiled.

Size, inches long.....	9	10	11	12	13	14	15	16
Oblong or Oval. Per doz..	\$2.00	2.35	2.50	2.75	3.00	3.35	3.65	4.00
" " " Each	17c.	20c.	22c.	25c.	25c.	30c.	35c.	35c.

Folding Palette, 10 x 12, per dozen, \$12.00. Each, \$1.00

Balancing Mahogany Palettes.



Shellac Finished, Cross Veneered at Thumb-hole.

Twenty-four inch..... Each, \$2.50

BRUSH CASES.



Japan Tin for holding Oil Color Brushes.

No. 1. Round, 14 inches long.....	Each	70c.
No. 2. Oval, 14 inches long, with centre piece and rubber bands ...	"	90c.

Tin Dippers.



Number.....	0	1	2	3	4	5	6	7
Price..... Per doz.	50c.	75c.	\$1.50	\$1.00	\$2.00	\$1.60	\$3.00	\$2.25
"..... Each	5c.	7c.	13c.	10c.	18c.	15c.	25c.	20c.
Number.....	8	9	10	11	12	(14 extra large)		
Price..... Per doz.	\$4.50	\$2.25	\$4.50	\$2.00	\$4.00	\$5.25		
"..... Each	40c.	20c.	40c.	18c.	35c.	45c.		

Artists' Steel Palette and Painting Knives



Palette Knives.			Each	*Flexible Painting Knives.			Each
No. 1.	2 1/4 inch Blade, French...		25c.	No. 4.	3 inch Trowel, French....		75c.
" 1.	2 3/4 " " " " " " " " " " " "		25c.	" 5.	4 " " " " " " " " " " " "		80c.
" 2.	3 " " " " " " " " " " " "	Best English	20c.	" 6.	5 " Straight " " " " " " " "		55c.
" 2.	3 1/2 " " " " " " " " " " " "		25c.	" 7.	3 1/2 " Trowel " " " " " " " "		60c.
" 2.	4 " " " " " " " " " " " "		30c.	" 8.	3 " " " " " " " " " " " "		60c.
" 3.	3 " Trowel " " " " " " " " " "		40c.	" 9.	4 1/2 " " " " " " " " " " " "		70c.
" 3.	3 1/2 " " " " " " " " " " " "		45c.	*These Knives are much used by the Impressionistic school instead of brushes.			
" 3.	4 " " " " " " " " " " " "		50c.				

BRUSH SECTION

INDEX—Pages 65 to 85

Brushes for Painting in Water Colors.

Illustrations are actual size unless otherwise stated.

500. Winsor & Newton's Finest Red Sables. Round or Flat, Nickel Ferrules, Six inch Polished Handles.



This cut also illustrates Nos. 501, 508, 509 and 512,

Number.....	00, 0 and 1	2	3	4	
Price.....Per dozen	\$2.35	\$3.00	\$3.60	\$4.40	
Number.....	5	6	7	8	9
Price.....Per dozen	\$5.20	\$6.20	\$8.60	\$12.80	\$16.80

For Extra Large Series See Next Page

501. Finest French Red Sables. Round or Flat, Nickel Ferrules, 6 inch Ebony Handles.

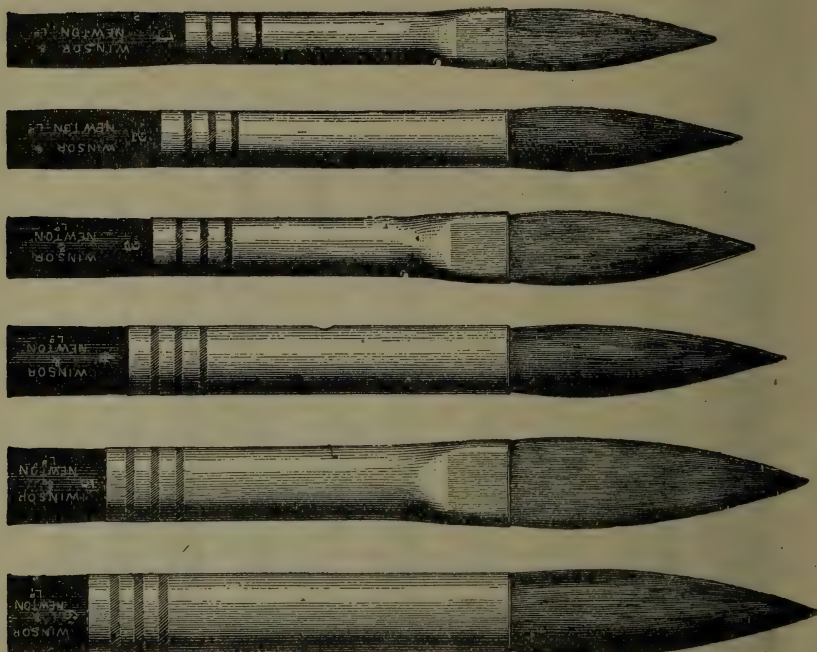
Number.....	00 and 0	1	2	3	4	5	6
Price..... Per doz.	\$1.65	\$1.80	\$2.50	\$3.40	\$4.10	\$4.90	\$5.75

No matter what you may wish to do with a Brush, we certainly have the Brush just suited for that work.

THE ART METROPOLE, LIMITED, TORONTO

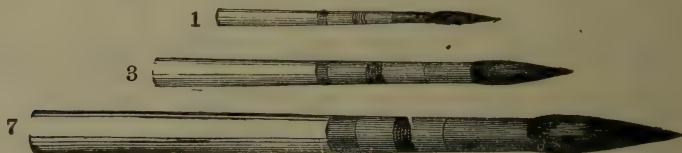
500. Winsor & Newton's Finest Red Sables. Round or Flat, Nickel Ferrules, Six inch Polished Handles.

EXTRA LARGE SERIES



Number.....	1	2	3	4	5	6
Flat Each	\$1.50	\$2.30	\$3.50	\$4.00	\$5.00	\$6.00
Round..... "	1.60	2.40	3.60	4.60	5.90	6.85

502. Red Sable Miniature Pencils. Extra Quality. (For fine Water Color Painting.)

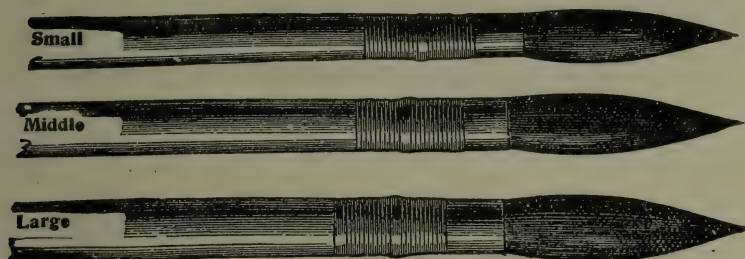


This cut also illustrates Nos. 504, 505, and 506.

Number..	1	2	3	4	5	6	7	8
Price.... Per doz.	85c.	\$1.00	\$1.20	\$2.00	\$2.70	\$3.30	\$4.00	\$4.80

THE ART METROPOLE, LIMITED, TORONTO

503. Finest Red Sable Water Color Brushes in Swan Quills. Tied Silk and Gold.



Price each, Small Swan, **\$1.50**. Middle Swan, **\$1.90**. Large Swan, **\$2.60**

504.* Camel Hair Pencils. Extra Fine Quality, Red Silk and Gold Bound.

Number.....	1	2	3	4	5	6	7	8
Price.....Per doz.	35c.	45c.	55c.	65c.	75c.	85c.	95c.	\$1.05

Assorted 1 to 8, **\$6.75** per gross.

505.* Camel Hair Pencils. Fine Quality, Red Silk and Gold Bound.

Number.....	1	2	3	4	5	6	7	8
Price.....Per doz.	25c.	30c.	35c.	45c.	55c.	65c.	75c.	85c.

Assorted 1 to 8, **\$5.50** per gross.

506.* Camel Hair Pencils. Good Quality, Blue Bound.

Number.....	1	2	3	4	5	6	7	8
Price.....Per doz.	20c.	25c.	30c.	35c.	40c.	45c.	55c.	65c.

Assorted 1 to 8, **\$4.25** per gross.

507. Camel Hair Pencils. Common Quality, Square Point.

Number.....	3	4	5	6	7	8
Price.....Per gross	75c.	90c.	\$1.35	\$1.60	\$1.90	\$2.20

*For Illustrations see 502.

It is wonderful what some men can do with a Brush. A few strokes has often meant thousands of dollars, and the opportunities increase.

THE ART METROPOLE, LIMITED, TORONTO

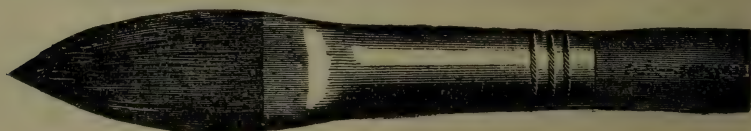
508.* Finest Artists' Camel Hair. Nickel Ferrules, Six inch Polished Yellow Handles, Round only.

Number.....	1	2	3	4	5	6	7
Price.....Per doz.	85c.	95c.	\$1.10	\$1.20	\$1.30	\$1.45	\$1.65
Number.....	8	9	10	11	12	13	14
Price.....Per doz.	\$1.95	\$2.30	2.55	\$2.85	\$3.20	\$3.60	\$4.00

509.* Artists' Camel Hair. Tin Ferrules, Six inch, Polished Ebony Handles, Round only.

Number.....	1	2	3	4	5	6	7
Price.....Per doz.	45c.	50c.	60c.	65c.	75c.	90c.	\$1.05
Number.....	8	9	10	11	12	13	14
Price.....Per doz.	\$1.25	\$1.40	\$1.60	\$1.85	\$2.10	\$2.45	\$2.85

510. Artists' Camel Hair Wash or Sky Brushes. Ebony Polished Handles, Nickel Ferrules. (For skies and large washes). Round or Flat



Number.....	Round	1	2	3	4
".....	Flat	$\frac{1}{2}$ in.	$\frac{5}{8}$ in.	$\frac{3}{4}$ in.	$\frac{7}{8}$ in.
Price.....Per doz.		\$2.55	\$3.40	\$4.65	\$6.40

511.- Double-Ended Camel Hair Brushes, for Wash or Sky. Flat only. Style of No. 510.

No. 1	With Brushes	3 and 5	inch.....	Each	40c.
" 2	"	"	"	"	50c.
" 3	"	"	"	"	60c.
" 4	"	"	"	"	70c.

512.* Double-Ended Camel Hair Artists' Brushes. Ebony Handles, Style of No. 500, Round only.

No. 1	With Brushes	Nos. 3 and 5	.....	Per doz.	\$1.50
" 2	"	" 4	" 6	"	1.75
" 3	"	" 5	" 7	"	1.95
" 4	"	" 6	" 7	"	2.15
" 5	"	" 7	" 8	"	2.55
" 6	"	" 7	" 9	"	3.00

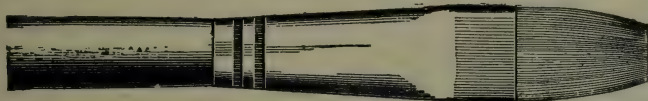
*For illustration see 500.

THE ART METROPOLE, LIMITED, TORONTO

- 513. Ox Hair Color Brushes, Flat only, Nickel Ferrules, eight inch Polished Cedar Handles. A very superior brush.**

This brush is especially suitable for light washes and for producing cloud effects, etc.

12



Number.....		10— $\frac{3}{8}$ in.	12— $\frac{1}{2}$ in.	14— $\frac{5}{8}$ in.
Price.....Per doz.		\$2.15	\$2.50	\$2.90

- 514. Winsor & Newton's Extra Superfine Lyon's Hair Brushes. Albata Ferrules, nine inch Ebony Handles, Stamped in Gold.**

These brushes have longer hair than ordinary bristle brushes, and are especially prepared for water color work.



Number.....		1	2	3	4	5	6
Price .....Each		20c.	25c.	32c.	38c.	42c.	46c.
Number.....		7	8	9	10	11	12
Price.....“		50c.	55c.	60c.	65c.	70c.	75c.

- 515. Best Red Sable Hair Pocket Sketching Brushes. In Nickel Close-up Handles**

These Brushes will be found very convenient for outdoor sketching, as they may be carried in the pocket or sketching box without risk or injury to the point.



SIZE OF SMALL BRUSH



SIZE OF LARGE BRUSH

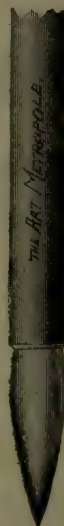


Small size.....Each 50c. Large size.....Each 75c.



516. Camel Hair Swan Quill Brushes for Water Color painting, large washes, etc.

Number.....	1	2	3	4	5	6	7
Price.....Each	15c.	25c.	35c.	50c.	60c.	70c.	80c.



Japanese Brush.

517. Genuine Japanese Water Color Brushes. In Bamboo.

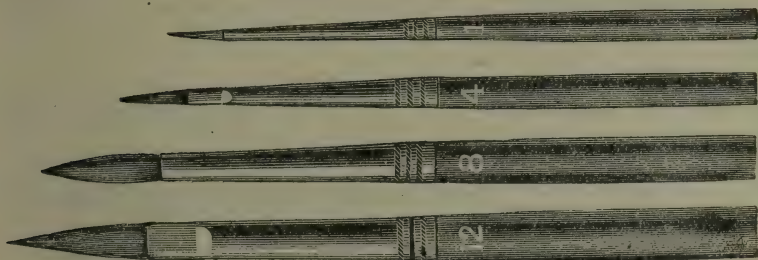
These Brushes are peculiar and are difficult to describe. They are, however, most popular wherever used. We advise our customers to try them. The Japanese are expert water color artists, and these are the Brushes they use.

White Hair, with Bamboo Protector.....	Per dozen	\$1.20
Red " do. do.	"	2.40

Brushes for Painting in Oil Colors.

Illustrations are actual size unless otherwise stated.

100. **Finest Artists' Red Sables.** Round or Flat, Nickel Ferrules, Twelve Inch Polished Cedar Handles.



This cut illustrates Nos. 100, 101, 102 and 103.

Number.....	1	2	3	4	5	6
Price.....Per doz.	\$1.10	\$1.20	\$1.30	\$1.45	\$1.60	\$1.80
Number.....	7	8	9	10	11	12
Price.....Per doz.	\$2.00	\$2.30	\$2.60	\$3.00	\$3.65	\$4.25

Assorted 1 to 6, \$1.40 per doz. Assorted 1 to 12, \$2.20 per doz.

EXTRA LARGE SIZES.

Number.....	14	16	18	20
Price.....Per doz.	\$5.60	\$7.15	\$9.90	\$13.00

- 101.* **Artists' Indian Sables.** Round or Flat, Nickel Ferrules, Twelve Inch Red Polished Handles.

This is a brush similar to the Red Sables described above. It is equally well made but the hair is less durable, and possesses less "spring" than the genuine Red Sable.

Number.....	1	2	3	4	5	6
Price.....Per doz.	75c.	80c.	90c.	\$1.00	\$1.15	\$1.25
Number.....	7	8	9	10	11	12
Price.....Per doz.	\$1.35	\$1.60	\$1.90	\$2.40	\$2.85	\$3.35

Assorted 1 to 6, \$1.00 per doz. Assorted 1 to 12, \$1.65 per doz.

*For illustration see 100.

We stock all lines shown in this Catalogue. Prices are subject to change without notice.

Where brushes are priced by the dozen only find single price by dividing by 12. Assorted means an equal number of each size quoted.

THE ART METROPOLE, LIMITED, TORONTO

102.* Artists' Siberian Ox Hair Brushes. Nickel Ferrules, Twelve Inch Polished Handles, Round or Flat.

Number.....	1	2	3	4	5	6
Price.....Per doz.	75c.	80c.	85c.	90c.	\$1.00	\$1.05
Number.....	7	8	9	10	11	12
Price.....Per doz.	\$1.15	\$1.25	\$1.35	\$1.45	\$1.60	\$1.75

Assorted 1 to 6, 90c. per doz. Assorted 1 to 12, \$1.20 per doz.

103.* Artists' Russian Sables. Best Quality, Flat only, Nickel Ferrules, Twelve Inch Polished Cedar Handles.

Number.....	6	7	8	9	10	11	12
Price.....Per doz.	\$1.05	\$1.10	\$1.15	\$1.25	\$1.35	\$1.45	\$1.55

104. Artists' Red Sable "Brights." Nickel Ferrules, Twelve Inch Polished Cedar Handles. (For firm square touchiug and landscape work).



This cut also illustrates 105 and 106.

Number.....	3	4	5	6	7
Price.....Per doz.	\$2.00	\$2.40	\$2.80	\$3.25	\$3.70
Number.....	8	9	10	11	12
Price.....Per doz.	\$4.35	\$5.25	\$6.50	\$9.25	\$11.00

105.† Artists' Indian Sable "Brights," in Nickel Ferrules. A precisely similar brush to the preceding in appearance, the hair having slightly less "spring."

Number.....	3	4	5	6	7
Price.....Per doz.	\$1.60	\$1.75	\$1.90	\$2.15	\$2.50
Number.....	8	9	10	11	12
Price.....Per doz.	\$2.90	\$3.10	\$4.10	\$5.70	\$7.25

* For illustration see No. 100. † For illustration see No. 104.

Discounts to Trade and the Profession. Clean your Brushes after use and put them carefully away with points in shape shown in cuts. It will pay you.

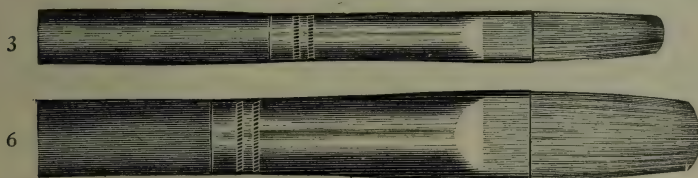
THE ART METROPOLE, LIMITED, TORONTO

106.* Artists' Ox Hair "Brights." Nickel Ferrules, Twelve Inch Polished Cedar Handles.

NOTE:--These brushes are similar to Red Sable "Brights" illustrated by cut 104.

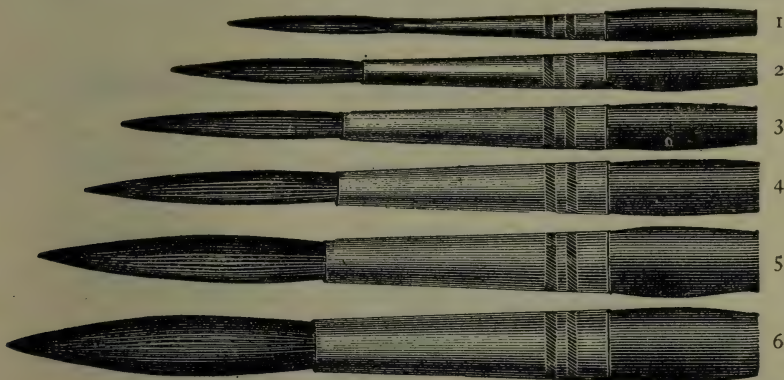
Number.....	3	4	5	6	7
Price.....Per doz.	\$1.20	\$1.25	\$1.35	\$1.50	\$1.60
Number.....	8	9	10	11	12
Price.....Per doz.	\$1.75	\$1.90	\$2.15	\$2.30	\$2.50

107. Artists' Ox Hair. Large Series, Nickel Ferrules, Twelve Inch Red Polished Handles, flat only.



Number.....	1	2	3	4	5	6
Price.....Per doz.	\$1.15	\$1.35	\$1.50	\$1.90	\$2.25	\$2.65

108. Artists' Extra Fine Ox Hair Brushes, Long Hair, for Fresco Painting. Nickel Ferrules, Twelve Inch Red Polished Handles, Round only.



Number.....	1	2	3	4	5	6
Price.....Per doz.	90c.	\$1.15	\$1.45	\$1.89	\$2.30	\$2.85

*For illustration see 104.

Nothing can be more readily spoilt than a good Brush by allowing it to harden up, after use, in bad shape. Always straighten out the hair before putting away.

THE ART METROPOLE, LIMITED, TORONTO

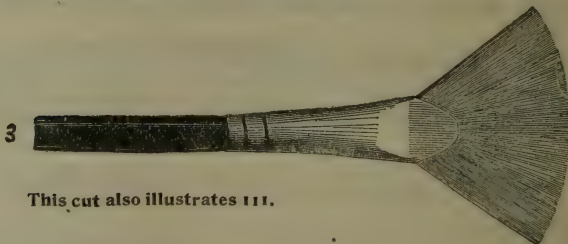
- 109. Red Sable "Riggers."** In Nickel Ferrules, Twelve Inch Red Polished Handles. (For fine line drawing, etc.)



Number.....	1	2	3	4	5	6
Price..... Per doz.	\$1.20	\$1.30	\$1.45	\$1.60	\$1.75	\$2.00

Assorted 1 to 6, \$1.55 per doz.

- 110. "Fan" Shape Brushes—Finest Red Sable Hair.** (For light glazing, softening, scumbling, hair, foliage, etc.)



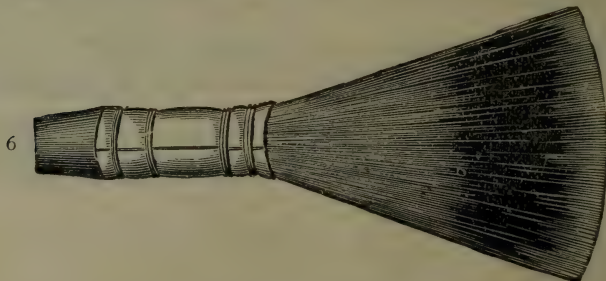
This cut also illustrates 111.

Number.....	1	2	3	4	5	6
Price..... Per doz.	\$4.00	\$5.30	\$6.60	7.90	\$9.25	\$10.55

- 111.* "Fan" Shape Brushes,—Softest Hog Hair.**

Number.....	1	2	3	4	5	6
Price..... Per doz.	\$2.75	\$3.00	\$3.25	\$3.50	\$3.75	\$4.00

- 112. Artists' Badger Hair Blenders or Softeners.** Polished Cedar Handles, Round only.

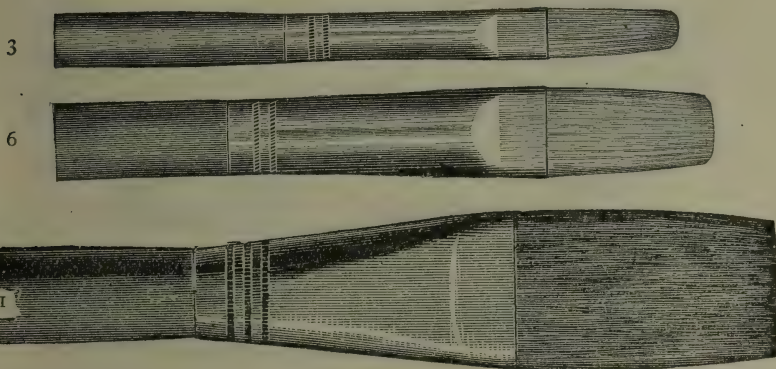


Number.....	1	2	3	4	5	6	7	8	9
Price. Per doz.	\$2.80	3.50	4.65	6.00	7.25	8.35	9.50	11.00	13.50

*For illustration see 110.

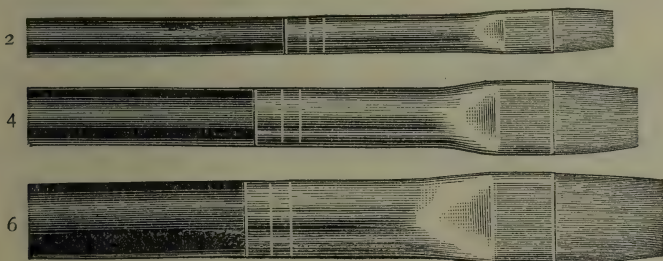
THE ART METROPOLE, LIMITED, TORONTO

- 113. Artists' "Studio" Bristle Brushes.** Nickel Ferrules with Twelve Inch Polished Yellow Handles, Round or Flat in Nos. 1 to 6. Flat only 7 to 12.



Number.....	1	2	3	4	5	6
Price.....Per doz.	90c.	\$1.00	\$1.15	\$1.30	\$1.60	\$1.90
Number.....	7	8	9	10	11	12
Price.....Per doz.	\$2.20	\$2.40	\$2.60	\$2.90	\$3.20	\$3.50
Assorted 1 to 6, \$1.15			Assorted 1 to 12, \$2.10.			

- 114. Artists' "Brights," Bristle Brushes.** Nickel Ferrules with Twelve Inch Polished Yellow Handles, Flat only.

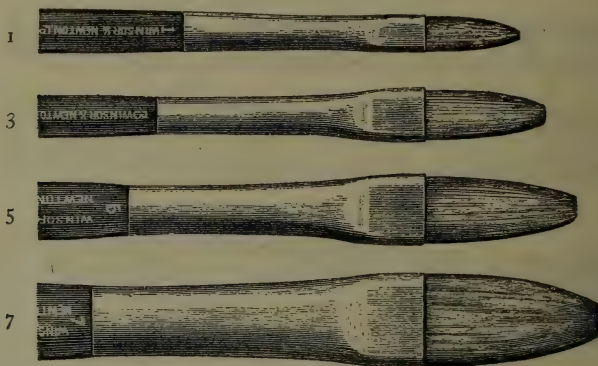


Number.....	1	2	3	4	5	6
Price.....Per doz.	90c.	\$1.00	\$1.15	\$1.30	\$1.50	\$1.65
Assorted 1 to 6, \$1.25.						
Number.....	$\frac{1}{2}$	$\frac{5}{8}$	$\frac{3}{4}$	$\frac{7}{8}$	1 in.	
Price.....Per doz.	\$1.75	\$1.85	\$2.10	\$2.35	\$2.65	

It is a poor workman who will not take good care of his tools.

THE ART METROPOLE, LIMITED, TORONTO

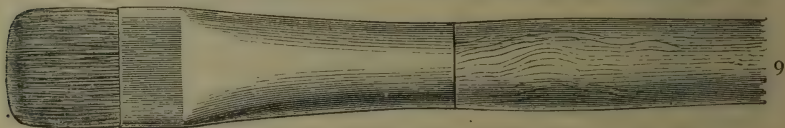
- 115. Extra Fine English Bristol Brushes.** Round or Flat, Tin Ferrules, Twelve Inch Polished Natural Cedar Handles.



Number.....	1	2	3	4	5	6
Price.....Per doz.	80c.	\$1.00	\$1.20	\$1.35	\$1.65	\$1.80
Number.....	7	8	9	10	11	12
Price.....Per doz.	\$1.90	\$2.20	\$2.65	\$3.10	\$3.55	\$3.95

Assorted 1 to 6, **\$1.35** per doz. Assorted 1 to 12, **\$2.10** per doz.

- 116. Artists' "Brights" Bristle Brushes.** French Shape. Short and very thin in hair. Tin Ferrules. Twelve Inch White Wood Handles, Flat only.



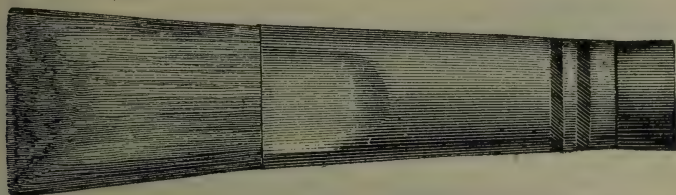
Number.....	1	2	3	4	5	6
Price.....Per doz.	85c.	95c.	\$1.15	\$1.25	\$1.40	\$1.60
Number.....	7	8	9	10	11	12
Price.....Per doz.	\$1.75	\$2.00	\$2.40	\$2.75	\$3.20	\$3.40

Assorted 1 to 6, **\$1.20** per doz. Assorted 1 to 12, **\$1.90** per doz.

It is no pleasure to us to have customers buying new Brushes from lack of care of their old ones. We like all we sell to give the fullest satisfaction and value.

THE ART METROPOLE, LIMITED, TORONTO

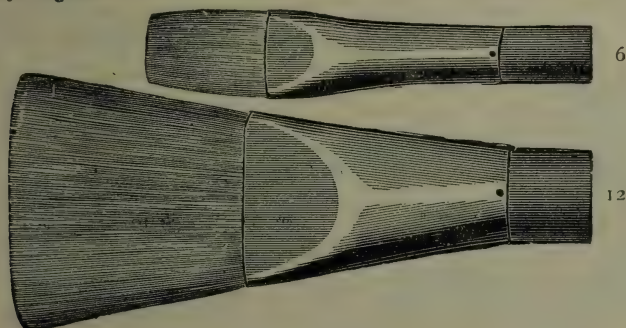
- 117. Artists' "Chiselled" Bristle Brushes.** Twelve Inch Polished Handles, Flat only,



Size in inches.....	$\frac{3}{4}$	$\frac{7}{8}$	1	$1\frac{1}{8}$	$1\frac{1}{4}$	$1\frac{1}{2}$
Price.....Per doz.	\$3.00	\$3.65	\$4.25	\$5.15	\$6.40	\$8.25

- 118. Artists' French "Brights" Bristle Brushes.** Tin Ferrules, Twelve Inch Dark Polished Handles, Flat only.

This Brush is well made and very cheap. It contains more hair than the English or ordinary Brights.



Number.....	1	2	3	4	5	6
Price.....Per doz.	75c.	80c.	90c.	\$1.00	\$1.15	\$1.30
Number.....	7	8	9	10	11	12
Price.....Per doz.	\$1.90	\$2.10	\$2.30	\$2.60	\$3.10	\$3.60

Assorted 1 to 6, \$1.00 per dozen. Assorted 1 to 12, \$1.80 per dozen.

- 119. Artists' "Landseer" Bristle Brushes.** Twelve Inch Polished Handles, Long Thin, Flat only.

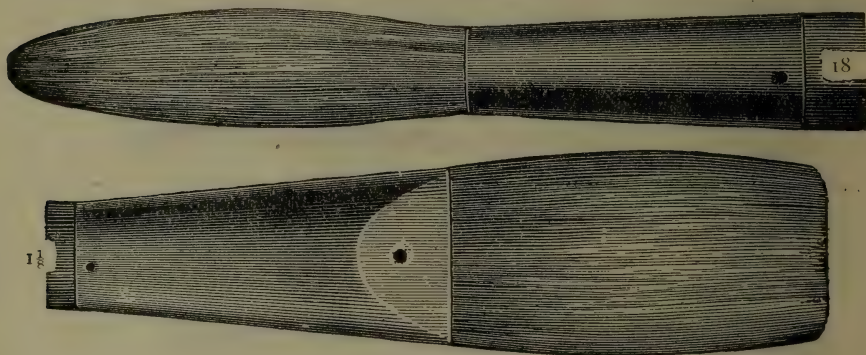


Number.....	1	2	3	4	5	6
Price.....Per doz.	85c.	95c.	\$1.05	\$1.20	\$1.40	\$1.60

Assorted 1 to 6, \$1.20 per dozen.

THE ART METROPOLE, LIMITED, TORONTO

120. Bristle Brusnes. Large, For Fresco Painting, Round or Flat, Twelve Inch Handles, Tin Ferrules.



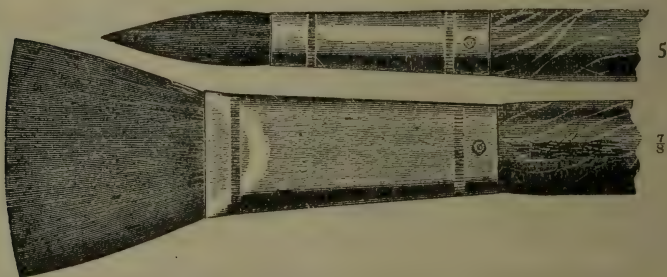
ROUND.

Number.....	14	16	18	20
Price,.....Per doz.	\$2.20	\$2.95	\$3.65	\$4.70

FLAT.

Size in inches.....	$\frac{3}{4}$	$\frac{7}{8}$	1	$1\frac{1}{8}$	$1\frac{1}{4}$	$1\frac{3}{8}$	$1\frac{1}{2}$
Price.....Per doz.	\$2.20	2.95	3.65	4.70	5.90	7.35	8.80

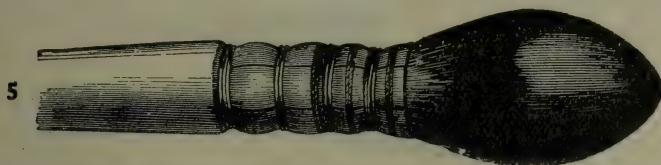
121. Camel Hair Lacquering Brushes. Round and Flat, Seven Inch Black Polished Handles, Tin Ferrules.



No.		Per doz.	Size, inch.	Per doz.
1	Round.....	\$0.90	Flat.....	\$1.10
2	".....	1.00	".....	1.30
3	".....	1.15	".....	1.50
4	".....	1.35	".....	1.95
5	".....	1.60	".....	2.25
6	".....	1.80	".....	2.85

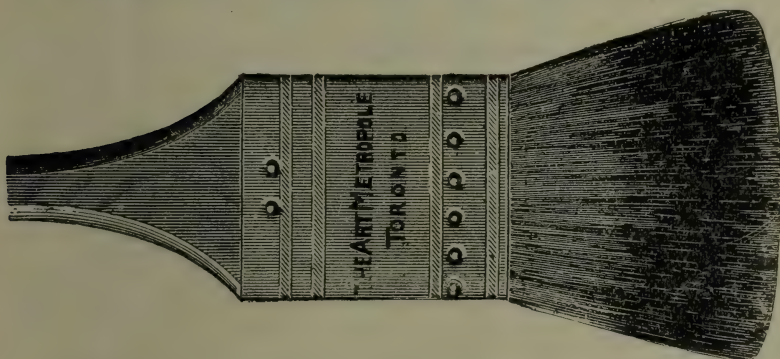
THE ART METROPOLE, LIMITED, TORONTO

- 122. Gilders' Camel Hair Mops or Dusters.** Best Quality, Pointed, Whitewood Handles, Wire-Bound Quills.



No.	Price each	No.	Price each
1	20c.	7	60c.
2	25c.	8	70c.
3	30c.	9	80c.
4	35c.	10	95c.
5	40c.	11	\$1.15
6	50c.	12	1.40

- 123. Flat Camel Hair Varnish or Dusting Brushes.** Softest and best quality hair for fine work, Cedar Handles, Tin Ferrules.



$\frac{1}{2}$ Inch Wide.....	Each	2 Inches Wide.....	Each	60c.
1 " "	"	2 $\frac{1}{2}$ " "	"	90c.
1 $\frac{1}{2}$ " "	"	3 " "	"	\$1.15

- 124. Flat Camel Hair Color Brushes.** Style No. 123.

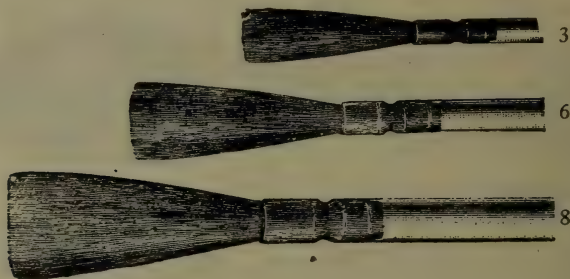
1 Inch Wide.....	Each	35c.	2 $\frac{1}{2}$ Inches Wide.....	Each	\$1.10
1 $\frac{1}{2}$ " "	"	50c.	3 " "	"	1.50
2 " "	"	80c.	3 $\frac{1}{2}$ " "	"	1.90

Larger sizes to order.

If we did not believe we were giving our customers the best service and value possible, we would go out of business quickly.

THE ART METROPOLE, LIMITED, TORONTO

127. Live Camel Hair Writers and Stripers, in Indented Quills.



NOTE :--This cut illustrates the Writers. Stripers are same style with longer hair.

Number.....	1	2	3	4	5	6	7	8
Price. Per doz.								
WRITERS.....	45c.	50c.	60c.	70c.	80c.	90c.	95c.	\$1.00
STRIPERS.....					\$1.20	\$1.30	\$1.40	\$1.50

NOTE :--These Stripers have 2 inch hair.

128. Camel Hair Writers and Stripers in Quills, bound in Red Silk and Gold.

Number.....	1	2	3	4	5	6	7	8
Price..... Per doz.								
WRITERS.....	25c.	30c.	35c.	45c.	55c.	65c.	75c.	85c.
STRIPERS.....	45c.	55c.	65c.	75c.	85c.	\$1.00	\$1.15	\$1.25

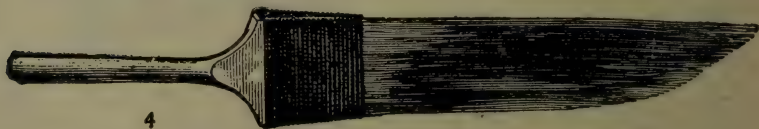
NOTE :--These Stripers have 2 1-2 inch hair.

129. Ox Hair Writers and Stripers in Quills. Silk bound.

Number.....	1	2	3	4	5	6	7	8
Price..... Per doz.								
Writers or Stripers. ...	50c.	65c.	80c.	95c.	\$1.10	\$1.25	\$1.40	\$1.60

NOTE :--These Stripers have 2 inch hair, in numbers 1, 2, 3 and 4. Other numbers have 2 1-2 inch hair.

130. Camel Hair Sword Striping Pencils, Wood Handles, wire bound.



Assorted 1, 2, 3 and 4, per dozen, \$1.80.

Plain Cedar Handles for Quill Brushes, assorted sizes, per dozen 15c., per gross, \$1.50.

FINEST QUALITY
FRENCH PENCILS AND BRUSHES.

Specially Manufactured for Painting on China, Etc.

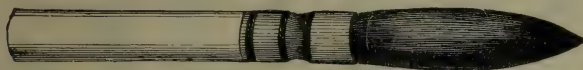
Long Painting Brushes.

SUPERFINE CAMEL HAIR IN QUILLS.



Nos....	8	7	6	5	4	3	2	1
Per doz.	\$1.00	95c.	90c.	80c.	70c.	60c.	50c.	45c.
Each...	10c.	10c.	8c.	8c.	6c.	6c.	5c.	5c.

Extra Large Painting Brush.



Per dozen.....\$1.10 Each.....10c.

Poonah Brushes.

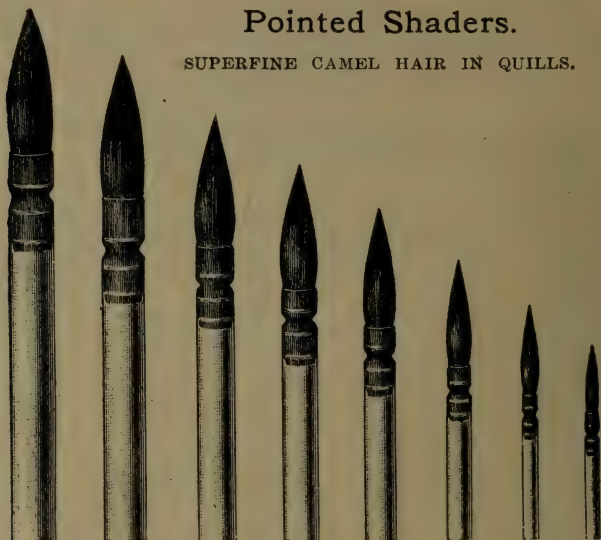
BRISTLE FOR STIPPLING GOLD.



Nos.	1	2	3	4	5	6
Each.....	6c.	6c.	8c.	8c.	10c.	10c.

Pointed Shaders.

SUPERFINE CAMEL HAIR IN QUILLS.



Nos.....	8	7	6	5	4	3	2	1
Per doz..	\$1.00	90c.	80c.	70c.	60c.	50c.	45c.	40c.
Each	10c.	8c.	8c.	6c.	6c.	5c.	5c.	5c.

Square Shaders.

SUPERFINE CAMEL HAIR IN QUILLS.

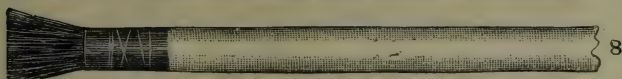
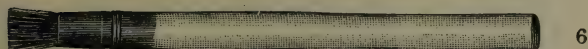
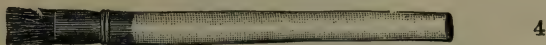


Nos.....	8	7	6	5	4	3	2	1
Per doz..	\$1.00	90c.	80c.	70c.	60c.	50c.	45c.	40c.
Each	10c.	8c.	8c.	6c.	6c.	5c.	5c.	5c.

THE ART METROPOLE, LIMITED, TORONTO

FINEST FRENCH FITCH HAIR STIPLERS.—SQUARE.

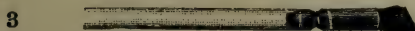
WIRE BOUND QUILLS. FOR BLENDING.



Nos....	1	2	3	4	5	6	7	8
Per doz.	50c.	60c.	70c.	80c.	95c.	\$1.20	\$1.50	\$1.75
Each...	5c.	5c.	6c.	7c.	8c.	12c.	13c.	15c.

FINEST FRENCH FITCH HAIR STIPLERS.—SLANTING.

WIRE BOUND QUILLS. FOR BLENDING.



Numbers and Prices same as Square Stiplers.

GENUINE FRENCH FITCH HAIR DEERFOOT STIPLERS.

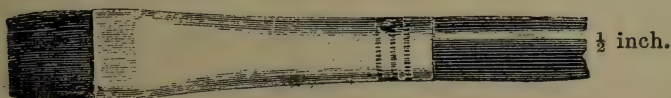
IN WOOD HANDLES. WIRE BOUND QUILLS.



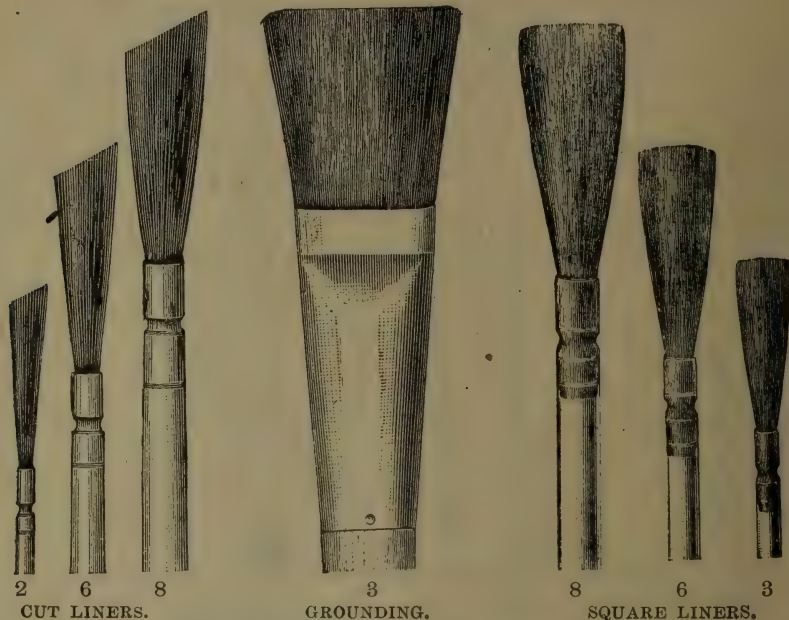
Nos.....	1	2	3	4
Each.....	25c.	30c.	35c.	40c.

FIRST QUALITY RUSSIAN SABLE TINTING BRUSHES.

POLISHED HANDLES.



Sizes.....	$\frac{3}{8}$	$\frac{1}{2}$	$\frac{5}{8}$	$\frac{3}{4}$
Each.....	25c.	30c.	35c.	40c.



SQUARE AND CUT LINERS.—SUPERFINE CAMEL HAIR.

Nos.....	1	2	3	4	5	6	7	8
Per doz....	45c.	50c.	60c.	70c.	80c.	90c.	95c.	\$1.00
Each.....	5c.	5c.	6c.	6c.	8c.	8c.	10c.	10c.

FINE FRENCH CAMEL HAIR GROUNDING BRUSHES.

Nos. and Width	0, $\frac{3}{8}$ in.	1, $\frac{1}{2}$ in.	2, $\frac{5}{8}$ in.	3, $\frac{3}{4}$ in.	4, $\frac{7}{8}$ in.	5, 1 in.
Each.....	15c.	17c.	20c.	22c.	25c.	30c.

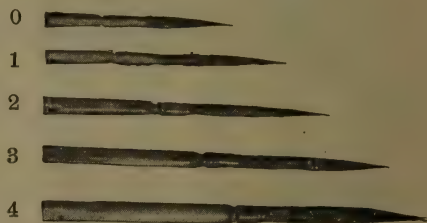
FRENCH CAMEL HAIR
LINERS.

EXTRA FINE.

All sizes, 50c. per doz., 5c. each.

FINEST FRENCH MINIATURE
CAMEL HAIR PENCILS.

Same Sizes and
Prices as above.—Shorter Hair.



BEST RED SABLE LINERS.

VERY FINE FOR GOLD LINES AND RAISED PASTE.



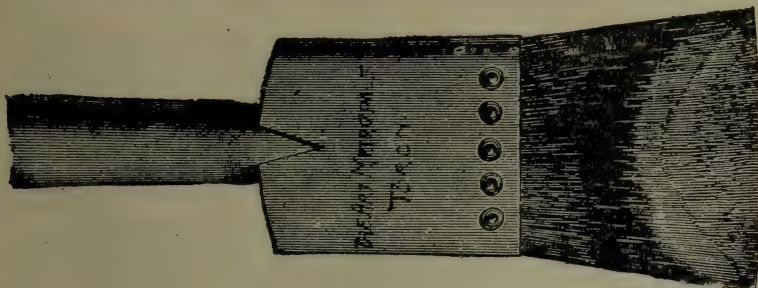
Nos. 0, 1, and 2.

Per dozen, \$1.50.

Each, 15 cents.

THE ART METROPOLE, LIMITED, TORONTO

125. Fitch or Bear Hair Varnish Brushes. Chiselled Edge, in Tin, Polished Handles.



1	Inch Wide.....	Each	30c.	2½	Inches Wide.....	Each	75c.
1½	" "	"	45c.	3	" "	"	90c.
2	" "	"	60c.				

126. Bristle Varnish Brushes, same style as No. 125.

FINE WHITE BRISTLE.				CHINESE BLACK BRISTLE.			
1	Inch Wide.....	Per doz.	\$3.20	1	Inch Wide.....	Per doz.	\$2.85
1½	" "	"	4.50	1½	" "	"	3.60
2	" "	"	6.40	2	" "	"	4.85
2½	" "	"	8.25	2½	" "	"	6.75

Care of Brushes.

Be careful not to crush down or "cripple" the hairs of your brushes, for in such a case you can never restore their original elasticity and "springyness."

Brushes should not be kept in a warm or very dry place or the hairs may become loose through shrinkage of handles.

In case of shrinkage they may often be restored by keeping for a short time in a moderately damp place.

Before laying aside carefully clean your brushes, for if colors be allowed to dry in them they cannot again be brought back to their original quality.

Carefully straighten the hairs and lay aside in good shape, otherwise when again required for use they will not change the crippled state in which they were allowed to dry.

Brushes not specially set for water colors should not be allowed to remain long in water or their quality will be injured and the setting possibly dissolved.

Brushes for oil painting may be cleaned in benzine, raw linseed oil or turpentine, but turpentine not infrequently injures the quality of a brush if used freely.

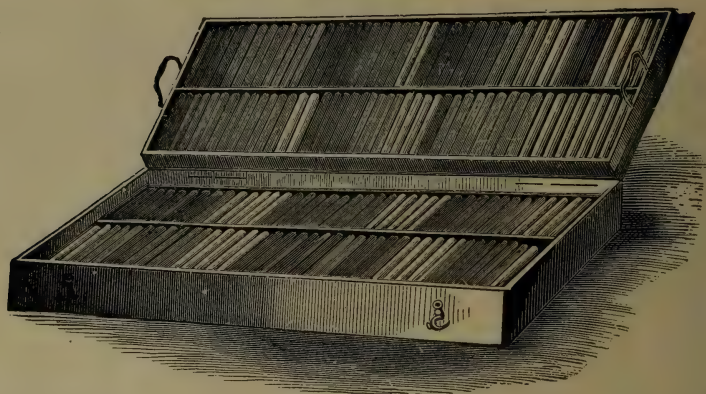
Condemn no brushes as being of inferior quality if you have not taken proper care of them, as the very best brushes may be easily destroyed.

MISTAKES.

If a mistake should occur suspend judgment—any one is liable to error. The quality of a man is shown by his manner of correcting a mistake.

We have the credit for keeping the best assorted stock of Artists' Brushes of good quality on this continent, and if we do not deserve that compliment, it is not because we have not tried hard to merit it.

Extra Soft Pastels—Girault's.



Box of 30 ordinary size, assorted colors.....	per box	\$.60
“ 44 “ “ “ “	“	1.00
“ 56 “ “ “ “ extra fine colors.....	“	1.50
“ 64 large size	“	2.00
“ 134 “ “ “ “	“	3.50
“ 30 ordinary size, white or black.....	“	.60
“ 30 “ “ grey, flesh, yellow, ultramarine, lake, brown and green, assorted shades.....	“	.60
“ 30 “ “ cobalt and vermilion, assorted shades....	“	1.00
“ 30 large size, assorted colors	“	1.00
“ 30 “ “ brown, bronze green, grass green and emerald green, assorted shades.....	“	1.00

Lefranc's Extra Soft Superfine Pastels.

Box of 132 large size, choicest colors, for portraits.....	per box	\$6.00
Single Pastels, Lefranc's finest colors, all shades excepting cobalt blue, rich vermilion and carmine, large size.....	each	7c
Cobalt blue, large size.....	"	10c
Rich vermilion	"	20c
Carmine, deep shades, large size	"	50c

NOTE.—Special Boxes fitted with choicest selected Pastels for Portraiture or Landscape, of any celebrated maker, procured to order to any desired value.

IMPORTANT.—In ordering Pastels by mail, if possible, send sample of shade desired (in any material) as verbal descriptions are often misleading.

For Pastel Papers see our List of Drawing Papers.

Half Hard Pastels.

Girault's in flat Whitewood Boxes:—

Box of	25	Half Hard Pastels, assorted colors,	.....	per box	\$.85
"	50	"	"	"	1.65
"	75	"	"	"	2.40
"	100	"	"	"	3.50

Crayon and Charcoal Drawing Materials.

Charcoal.

No. 2—50 Sticks, 1st Choice, P. A. Paris.....	per box	10c
" 4—50 " " Venitiens," P. A. Paris.....	"	20c
" 5—50 " " Selected," green bound boxes.....	"	25c
Rouget's Extra Fine, ends wrapped in foil, No. 1 (Hard), No. 2 (Medium), No. 3 (Soft), 25 sticks in box.....	"	50c
Berville's Venitiens, very superior, extra hard, 50 sticks in box...	"	50c
Scene Painters' Charcoal, Thick, $\frac{3}{4}$ x 8 inches, 25 sticks in box...	"	50c

Crayons and Chalks.

Conte's Square Black Crayons, No. 1, Hard... per doz.,	15c....	per gross,	\$1.40
" " " " No. 2, Medium " "	15c....	"	1.40
" " " " No. 3, Soft " "	15c....	"	1.40
" " " " White " "	15c....	"	1.40
" " " " Red, Brown or Sepia " "	25c....	"	2.00
Blackboard White Crayons or Chalks.....	"	"	.15
" " Colored " ".....	"	"	1.00
Hardtmuth's Blackboard or Demonstration Chalks, 6 in box, assorted colors.....	per box	25c	
The "Raphael" Superfine Waterproof Wax Crayons. These Crayons are indelible and colors are brilliant, suitable for coloring maps, plans, etc.			
Box of 6 assorted colors.....	per box	5c	
" of 12 " ".....	"	10c	
" of 24 " ".....	"	20c	

Crayon Pencils in Cedar.

Conte's Black No. 1, Hard, varnished brown, stamped.....	per doz.	\$.60
" " No. 2, Medium, " natural cedar, stamped....	"	.60
" " No. 3, Soft, " black, gold mark.....	"	.80
" " Tendre, unpolished cedar.....	"	.60
" White Crayon Pencils, natural cedar.....	"	.60
Wolff's Academy Chalks, Nos. 1, 2 and 3, very fine, ... each	10c	1.00
Eugene Pearl Crayon Pencils, H (Hard), each	10c	1.00
French Chalk Pencils, for writing on glass.....	"	.60

Lecturers' Crayons.

Especially adapted for Caricaturists, Blackboard Illustrators, etc., 1 inch square, in boxes of 1 doz. Light red, dark red, light blue, dark blue, light green, dark green, yellow, orange, pink, brown, purple, scarlet, carmine, white.	
Scarlet and carmine.....	per box \$3.00
All other colors.....	" 1.80

Waterproof Crayons.

Kirkby's celebrated Crayons for marking on Tin, Glass, China, Earthenware, Metals and all glazed surfaces.	
Black only, $3\frac{1}{2}$ inches long.....	per gross \$2.40
MARKING CRAYONS for Boxes, Cases, Packages, Bulletins, Checking Way Bills, Invoices, etc. Will mark on wood, paper, leather, cloth, etc., etc. In red, yellow, blue, green, black and white. Round, each wrapped in paper, pointed, $6\frac{1}{2}$ in. long. per 100	
	\$2.50

Lithographic Crayons.

Lemercier's Crayons, Nos. 1, 2 and 3	per box of 1 doz.,	30c
" Crayons, Estompe	" "	40c
" Crayons, Copal	" "	40c
" Lithographic Ink	per stick	50c

Sauce or Stumping Crayons.



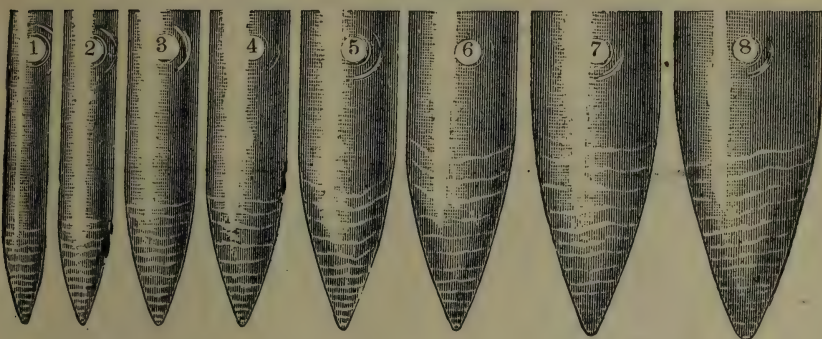
No. 1—Conté's Velvet Sauce Crayons, wrapped in foil.....	per doz.	\$.60
" 2— " " " " " "	"	1.20
" 3— " " " " in glass vials, .....each	15c	" 1.50
"Philadelphia" (F. W. & Co.) wrapped in foil, black.....	"	.60
" " " " sepia.....	"	.60

The Palette Box of Crayons.



A light, handy combination palette and box for crayon and stumping work. The box is held on the hand, and is extremely light; the lid is covered with chamois leather, and forms a stumping palette. The box contains black and white crayons, black stumping chalk, port-crayons, tortillions, and other stumps. Price complete \$1.25.

Stumps.



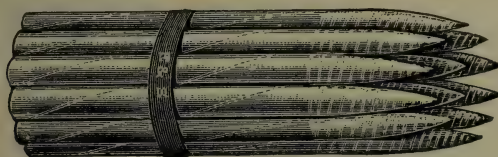
Grey Paper Stumps, in bundles of 12, assorted..... per bundle 20c.

Size 1 2 3 4 5 6 7 8

Chamois Leather Stumps..... 10c 12c 14c 16c 18c 22c 28c 32c per doz.

Felt Stumps..... \$1.40 1.60 2.10 2.75 3.50 4.50 " "

Tortillon Stumps.



White or Grey Paper..... per doz. 5c

Solid Tortillon, Grey..... " 7c

Rubber and Nigrivorine Stumps.



Cuts are full size.

No. 4—E. & S. Soft Stumping Rubber..... per doz. \$.25

" 3—Johann Faber Nigrivorine..... " .30

" 2— " " " " " .40

" 1— " " " " " .60

F. W. & Co., Nigrivorine, No. 3 size..... " .60

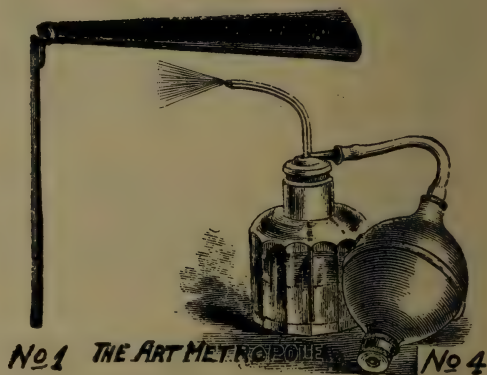
" " " 2 " " .80

" " " 1 " " 1.20

Fixatives and Atomizers. (Spray Diffusers.)



Method of using Atomizer.



No. 1 THE ART METROPOLE No. 4

Fixatives.

"Purity" for Charcoal, Crayon and Pencil, 2 oz. bottles.....	each	15c
" " " " " 4 "	"	25c
" " " " " 8 "	"	45c
W. & N., 2 oz. Bottle in box, with Nickel Spray Diffuser.....		50c
Devos's Pastel Fixatif, 2 oz. bottles.....		35c
Lefranc's " " 2 " "		50c

Atomizers.

No. 1—Japanned Tin, Folding.....	each	\$.15
" 2—Glass, Folding.....	"	.30
" 3—Metal, Folding, Nickel Plated.....	"	.25
" 4—Improved Metal Atomizer, highly Nickel Plated, with Large Rubber Pressure Ball; complete in Handsome Japanned Metal Box, with Hinged Cover.....	"	1.25

Crayon and Charcoal Holders.



Reduced Size.

No. 1—Double Holders, Brass, 5½ inches long.....	each	5c
" 2— " " White Metal, 6 inches long.....	"	10c
" 3—Single Holders, Steel clasp, cedar handles.....	"	10c
" 4—Double " " Brass, superior finish, 6 inches.....	"	10c
" 5— " " German Silver, superior finish, 6 inches.....	"	20c

Chalk Holders.



Nickel Holder for School and Demonstration Chalks.....each 20c

Pastel Canvas.

Extra quality, Velvet surface, prepared on Grey English Linen. In Rolls of Six yards.

31 inches wide.....	per yard \$1.35.....	per roll \$7.50
37 " " ".....	" 1.60.....	" 8.50

If any article is required, not described in this Catalogue, write us for prices.



French Pointed Pastels, Hard.

Box containing 12 assorted colors (small size).....	each 5c
" " 12 " " (larger).....	" 10c

EXTRA SUPERFINE QUALITY.

Box containing 12 assorted superfine colors (large size).....each 25c

Moist Opaque Colors

FOR BACKING NEGATIVES.



These moist Opaque Colors are used to cover such parts of the back of negatives as are not to be copied. Apply these colors rather thickly.

Price.....Per Large Tube 25c.

Verdin's Infallible Medium

For sensitizing collodion and albumen papers, and is also used in connection with Photo Tints when the surface of the picture will not otherwise take a wash.

1 oz Bottles.....each 30c.

Photo Preparations

Photo Preparation	for removing the glossy surface of a photograph so that it will readily take a wash or tint of color	per bottle	30c.
Adhesive Preparation	for Sticking Photos to Glass.....	"	25c.
Transparency Liquid	(Diaphanous) for producing Transparency in Photographs on Glass.....	"	25c.
"	" (La Franc).....	"	40c.
Preservative Liquid	(La Franc).....	"	40c.
Collodion	To cover matt parts which may appear through using the opaque colors.	"	25c.

Convex Glasses

(SUPERIOR QUALITY)

		Per Pair	Per Dozen.	Per Gross
Card Size, $2\frac{1}{4} \times 3\frac{3}{4}$	Oval	10c.	40c.	\$4.50
" $2\frac{3}{8} \times 3\frac{1}{2}$	Square	10c.	40c.	4.50
Imperial Cabinet Size, 4×6	Oval	15c.	75c.	8.50
" "	Square 15c.	15c.	75c.	8.50

Other sizes can be procured to order.

Verdin's Magic Photo Tints

with these Colors anyone may tint Photos. Each box contains Eight Transparent Colors for tinting Lantern Slides, Photographs, Gibson's, Christie's, or Magazine Pictures. They can be applied equally well to Satin and Silk, Linen or other fabrics. Simplicity is one of the main features claimed for these tints, as marvelous effects in color are produced by a simple wash over a photograph with a camel-hair brush; the tint being transparent, it only stains the picture, leaving the original detail intact, the photograph itself supplying the shading. Enough color is contained in the box to tint hundreds of pictures and full directions accompany each box.

Box of Eight Colors.....25c.

GUNTHER WAGNER'S

Permanent Transparent Albumen Colors

FOR TINTING PHOTOGRAPHS.



These Transparent Albumen Colors are treated like any ordinary Water Color and are guaranteed to have all the qualities claimed as follows:—

1. They are liquid colors, ready for use. They need not be rubbed on a palette or diluted, but may be diluted with water.
2. They work satisfactorily on all kinds of glossy photographic or lithographic paper.
3. They are perfectly transparent.
4. They will dry with a gloss.
5. They can be applied without any difficulty.
6. They will not be affected by the burnisher or by the application of Collodion.

- | | | |
|-------------------------------|-----------------------------------|-------------------|
| 1. Carmine. | 7. Deep Green. | 13. Light Green. |
| 2. Coerulean Blue (Sky Blue), | 8. Vandyke Brown(for dark hair). | 14. Violet. |
| 3. Gold Yellow. | 9. White. | 15. Neutral Tint. |
| 4. Yellow Ochre. | 10. Light Yellow. | 16. Indian Red. |
| 5. Flesh Color. | 11. Vermilion. | 17. Olive Green. |
| 6. Prussian Blue. | 12. Deep Ochre. | 18. Bluish Green. |

Price.....Per Tube, 15c.

GUNTHER WAGNER'S

Photo-Spotting Colors Without Gloss.



1-2 Cakes.....each 10c.

These are prepared in three dark shades:—

Retouch No. 1, Red. No. 2, Brown. No. 3, Blue Black.

By mixing, any medium shade can be obtained.

French Liquid Photograph Colors

(FOR COLORING PHOTOGRAPHS, ENGRAVINGS, MAPS, ETC.)



Wooden Box, containing 12 Bottles assorted colors..... \$2.00
Single Bottles.....each .25

French Transparent Water Colors

(IN GLASS PANS)

For Coloring Photographs, Engravings, etc.



These Water Colors are made by Bourgeois, of Paris, and prepared so as to work with satisfaction on photographs. They are admirably suited for coloring positives on glass for stereoscopes and projection apparatus. They also give excellent results when employed for coloring photographs on silk and are very largely used by all the leading photographers and artists of Paris and London in their finest work.

First Series, 15 Cents Each.

- | | |
|-----------------------------------|-----------------------------------|
| 1 Blanc Fix (Permanent White) | 10 Laque Jaune (Yellow Lake) |
| 2 Bleu Clair (Light Blue) | 11 Noir (Black) |
| 3 Bleu Fonce (Dark Blue) | 12 Orange (Orange) |
| 4 Brun Roux (Auburn) | 13 Pourpre (Purple) |
| 5 Brun Verditer (Brown Verditer) | 14 Rouge Indein (Indian Red) |
| 6 Cendre Verte (Emerald Green) | 15 Sepia (Sepia) |
| 7 Gris Perle (Pearl Grey) | 16 Teintre Neutre (Neutral Tint) |
| 8 Jaune Brilliant (Bright Yellow) | 17 Vermillon (Vermilion) |
| 9 Jaune d'Or (Golden Yellow) | 18 Vert Paysage (Landscape Green) |

Second Series, 20 Cents Each.

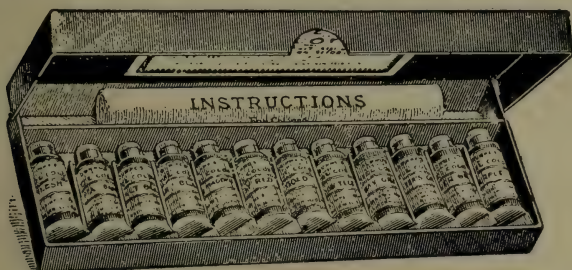
- | | |
|--------------------------------------|-------------------------------------|
| 19 Brun Madder (Brown Madder) | 21 Carnation Fonce (Dark Carnation) |
| 20 Carnation Clair (Light Carnation) | 22 Violet (Violet) |
| 23 Violet Fonce (Dark Violet) | |

Third Series, 25 Cents Each.

- | | |
|-------------------------------------|-----------------------------------|
| 24 Carmin (Carmine) | 26 Nouveau Rose (New Rose Color) |
| 25 Garance Fonce (Deep Madder Lake) | 27 Rose Carthame (Carthamus Rose) |
| 28 Verte Emeraude (Jewel Green) | |

DUNNE'S

Transparent Pastel Color Outfit.



These colors are prepared especially for coloring Lantern Slides and all kinds of photographic papers. No preparation is required except for Aristo Platino paper, for which we furnish a medium at **20 cents per bottle**. This also removes color from Aristo P-atino paper. They are called "Pastel Colors" because they give the soft mellow effect of the dry pastel, and are partially composed of pastel chalk, though they will not wash off the picture.

The outfit consists of 12 tubes of color with complete instructions and any one can color pictures or slides if they follow them. For economy and convenience the 21-recess china covered palette should be used, as colors left over will be good until used, if preserved from dust.

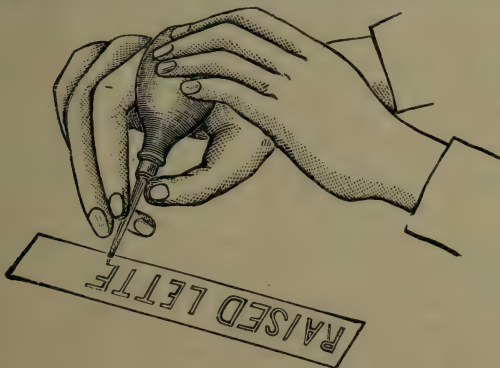
Use Russian or Red Sable Oil Brushes, No. 1, 5, 7, 10.

Price of box of 12 tubes..... \$1.40

Aristo Medium.....Per bottle, 20c.

Air Pencil.

For Making Raised Letters and all kinds of Ornaments in Relief.



Outfit Complete, containing Air Pencil, Dry Powder and Liquid.....Each \$1.00

Medium No. 1, or Liquid.....Per bottle 20c.

Medium No. 2, or Powder.....Per package 20c.

Full directions with each outfit.

Drawing Papers in Sheets.

EXPLANATION OF SURFACES.

H.P.—“Hot Pressed,” or smooth surface, used for pen and pencil drawing.

N.—“Not,” or fine'y grained, used chiefly for water color drawing.

R.—“Rough,” or coarse surface, used for bold drawing and sketching.

WHATMAN'S

Demy	15 x 20,	N.	Ordinary Thickness	per sheet	5c.
Imperial	22 x 30,	H.P., N., and R.	“	“	12c.
“	“	“	Thick	“	20c.
“	“	“	Extra Thick	“	35c.
Double Elephant	27 x 40,	H.P., N., and R.,	(Selected)	“	20c.
“	“	“	Extra Thick	“	50c.
“	“	Selected Quality, Mounted on Linen	“	“	50c.
Antiquarian	30 x 52,	N. only	“	“	\$1.00
Royal Vellum	19 x 24,	Heavy and Smooth for Illuminating	“	“	30c.

FRENCH AQUARELLE PAPER

Size, 20 x 30..... per sheet 20c. 30 x 40 per sheet 40c.

A very superior French water color paper, is heavy, has a nice grain, is very desirable for important work washes freely. A popular paper.

O. W. WATER COLOR PAPER

Size 27 x 40 Rough and “N” per sheet 35c.

A hand made paper, manufactured under the direction of the Royal Society of Painters in Water Color.

MISCELLANEOUS

Eggshell Paper	16 x 23, heavy.....	per sheet	8c.
English Steinbach	22 x 30, a good general purpose paper	“	5c.
Crayon Paper, white or tinted,	21 x 30, best quality	“	8c.
Michallet Charcoal,	18 x 24, white or tints	per doz.	35c.,
Strathmore	“ 18 x 24, white	“	30c.,
M. B. M.	“ “ “	“	28c.,
Cartridge Paper,	22 x 30, heavy	“	\$1.00
“	“ “ medium	“	50c.
“	“ 19 x 24,	“	25c.
Pastel Paper, Anti-Ponce	25 x 35, per sheet 40c. ; 22 x 30,	“	30c.
“	“ Pumicif,	25 x 36	“ 60c.
“	“ 19½ x 25½	“	25c.
“	“ continuous, 59 inches wide, grey	per yard	30c.
“	“ 29 “ “ “	“	15c.
Transfer Paper,	18 x 24, red, black, blue, green, purple, lemon and orange, prepared on one side only, for transfer.....	per sheet	5c.
Parchment Vellum	for illuminating, etc., 20 x 26	“	25c.
“	“ Extra Thick, 20 x 26	“	40c.
Genuine Prepared Vellum,	12 x 16	“	\$1.25
“	“ 13 x 15	“	1.25
“	“ 15 x 20	“	2.0.

Drawing, Bristol and Mounting Boards

DESIGNER'S WATER COLOR BOARDS.

"Not" Surface, Thick.....each 15 x 20 12c..... 20 x 30 20c..... 30 x 40 33c.

This is a most popular and reliable Board for pencil, pen and ink and wash drawing.

ENGLISH STEINBACH WATER COLOR BOARDS.

"Not" Surface, Thick.....each 14 x 22 15c..... 22 x 28 30c..... 30 x 40 50c.

This is a most popular Illustration Board.

WHATMAN'S WATER COLOR SKETCHING BOARDS.

(Mounting Boards covered with Whatman's Drawing Paper.)

"Hot Pressed," "Not," and "Rough" Surfaces.

Imperial,21 x 29per board 50c.

Double Elephant,.....27 x 40..... " \$1.00

STRATHMORE DRAWING BOARDS

A superior quality of Bristol Boards made in two finishes; **Smooth**, or high surface, for pen and ink drawing, and **Medium**, or dull surface, for pencil and water color drawing. These Boards have that beautiful surface so highly prized by artists, and will admit of the most severe test in erasing.

No. 5, Medium, 1 ply.....	23 x 29.....	per sheet, 8c.
" 7, " 2 ".....	" ".....	" 15c.
" 8, Smooth, 2 ".....	" ".....	" 15c.
" 11, " 3 ".....	" ".....	" 23c.
" 12, Medium, 4 ".....	" ".....	" 30c.
" 13, Smooth, 4 ".....	" ".....	" 30c.

ROSS' RELIEF HAND STIPPLE PAPERS.

These papers are of great advantage to the illustrator in black and white in getting lithographic effects in stipple and line work.

We shall be pleased to submit book of samples of the 46 surfaces which are made.

Size of Sheet.	Price per Sheet.
11x14.....	50c.
14x22.....	80c.
Scratch Board, 22x28.....	50c.
Erasive Paper, 22x30.....	
Clay Coated Drawing Paper, Buff Tint. White lines can be obtained by erasing with sharp-pointed knife.	
	40c.

We carry in stock a great variety of Fancy Boards, etc., which it is impossible to catalogue, as the fancies in decorative work are continually changing. Please describe your wants and ask for samples.

Samples of any line sent on application.

THE ART METROPOLE, LIMITED, TORONTO

STRATHMORE ILLUSTRATION BOARD

Very Heavy, Medium Surface.....30 x 40.....each 60c.

EGGSHELL DRAWING BOARDS

VERY USEFUL FOR WATER COLOR DECORATIONS IN FANCY WORK.

Thin,.....22 x 34.....per sheet 15c.

This may be had White, or in the following Art Tints: Pink, Pale Blue, Sea Green and Neutral Grey.

SUPERFINE BRISTOL BOARDS

With a hard smooth surface for fine pen and ink work, size 19 x 25 inches.

Thin, 7c. per sheet, 75c. per dozen. Medium, 8c. per sheet, 90c. per dozen.

Thick, 15c per sheet, \$1.75 per dozen.

These Boards are largely used by illustrators and for photographic reproduction. The Medium thickness is the quality required by the Government for Patent Office specifications.

REYNOLDS BRISTOL BOARDS

A HIGH-GRADE BOARD, USED EXTENSIVELY FOR PATENT OFFICE WORK.

2 ply	12½ x 15	per sheet	5c.....	per dozen	50c.
4 "	" "	" "	10c.....	" "	\$1.00

WHITE MOUNTING BOARDS

4 ply,	22 x 28	each	5c.	12 ply	22 x 28	each	12c.
6 "	" "	"	7c.	14 "	" "	"	15c.
8 "	" "	"	8c.	18 "	" "	"	23c.
10 "	" "	"	10c.	24 "	" "	"	25c.
14 "	30 x 40	"	30c.	24 "	30 x 40	"	50c.

Special quotation for quantities.

Drawing and Sketch Books.

STUDENTS' DRAWING BOOK—24 pages Cartridge Drawing Paper, interleaved with tissue, 7¼ x 9¾ inches.....each 5c

ART SCHOOL DRAWING BOOK—40 pages Cartridge Drawing Paper, interleaved with tissue, 7½ x 11¼ incheseach 10c

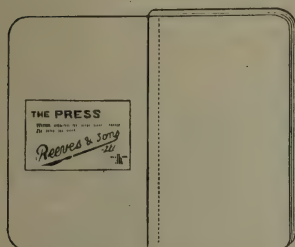
LONDON DRAWING BOOK.—Good Cartridge Drawing Paper:—

20 pages,	7¼ x 11 inches	each	5c
30 "	8¾ x 11 "	"	10c
40 "	9¾ x 12½ "	"	15c

This series of Drawing Books are extremely good value.

THE ART METROPOLE, LIMITED, TORONTO

The "Press" Sketch Books.



This series of books is particularly suited to the requirements of press artists. The paper is very thin, of extra strong bank paper, thus allowing a large number of leaves to be made into a thin book. Every page is perforated, the paper takes wash, pen, or pencil well.

No. 1— $3\frac{1}{4}$ x 5 ins. contg. 94 leaves. each 30c
 No. 2— $4\frac{1}{2}$ x $7\frac{1}{4}$ ins. contg. 94 leaves. each 40c
 No. 3—5 x 8 ins. containing 94 leaves, each 50c

SKETCHERS' NOTE BOOKS.—Fine Smooth Paper for Pencil Drawing, stiff Linen Covers, Elastic Bands:—

150 pages $4\frac{1}{4}$ x $5\frac{1}{2}$	each 30c
150 " $5\frac{3}{4}$ x $8\frac{3}{4}$	" 50c
150 " $8\frac{1}{2}$ x 11	" 80c

TINTED SKETCH BOOKS.—Made of best Charcoal Paper, canvas cover.

32 leaves, $5\frac{1}{2}$ x 9

each 30c

SKETCH BOOKS OF ARTISTS' CARTRIDGE PAPER.—Bound in canvas, with round corners and elastic bands:—

No. 1— $3\frac{1}{2}$ x 5 inches, containing 38 leaves	each \$.20
" 2—5 x 7 " " 46 "	" .40
" 3—7 x 10 " " 46 "	" .65
" 4—10 x 14 " " 46 "	" 1.15

Water Color Sketch Books.



SKETCH BOOKS OF THICK ENGLISH STEINBACH PAPER.—Stiff Canvas Covers and elastic bands:—

No. 1— $3\frac{1}{2}$ x 5 inches, containing 40 leaves	each 20c
" 2—5 x 7 " " "	" 30c
" 3— $5\frac{1}{2}$ x 9 " " "	" 40c
" 4—7 x 10 " " "	" 50c

SKETCH BOOKS OF ARNOLD'S PAPER.—Stiff canvas covers, elastic bands, medium surface:—

No. 1— $3\frac{1}{2}$ x 5 inches, containing 24 leaves	each \$.25
" 2—5 x 7 " " 24 "	" .40
" 3—7 x 10 " " 24 "	" .75
" 4—10 x $14\frac{1}{2}$ " " 24 "	" 1.45

SKETCH BOOKS OF WHATMAN'S PAPER.—Same style as above, medium surface only:—

No. 1— $3\frac{1}{2}$ x 5 inches, containing 30 leaves	each 35c
" 2—5 x 7 " " 30 "	" 50c
" 3— $5\frac{1}{2}$ x 9 " " 30 "	" 70c
" 4—7 x 10 " " 30 "	" 85c

THE ARTISTS' NOTE BOOK.—Stiff covers, leather bound, best water-color paper, smooth or medium surface, $4\frac{1}{2}$ x $7\frac{3}{4}$ inches.

each 50c

Improved Solid Books.

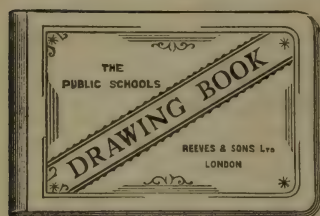


A Sketch Book in which the edges of the pages are fastened together in the same manner as those of the Solid Blocks. The leaves are separated in the usual way by passing a penknife round the edges, but on three sides only, the sheet thus detached becomes an ordinary page of a book.

The following sizes are now made in Whatman's Thick Paper, bound in canvas with elastic band and place for pencil.

Size 5 x 7 inches, 24 leaves.....	each \$.75
" 7 x 10 " 24 "	" 1.20
" 9 x 12½ " 24 "	" 2.50

The "Public Schools" Drawing Books.



Made of stout Cartridge Paper, bound stiff boards, covered canvas grain paper.

5 x 7 inches, containing 18 leaves	each 10c
7 x 10 " " 24 " "	20c
10 x 14½ " " 24 " "	40c

THE COLLEGE DRAWING BOOK—Dark red leather paper covers, lettered "Drawing Book" on side in silver. Contains 44 pages good Drawing Cartridge Paper, tissue interleaved 7¼ x 11 inches.....per doz. \$2.40

This is a specially good book, suitable for College classes.

PEN AND INK DRAWING BOOKS.—Turkey Mill Drawing Paper, specially suited for pen and ink, being white, hard and smooth, Marbled Covers, Round Corners:—

32 pages 5½ x 9 inches.....	each 20c
40 " 9 x 11½ "	" 50c
40 " 10 x 14½ "	" 65c

SKETCH BOOK—Drawing Cartridge Paper, cloth bound, lettered in gold on side "Sketches." 76 pages, 5 x 7 inches..... " 20c

Solid Drawing Blocks.

PLAIN BLOCKS OF CARTRIDGE PAPER:—

Size 5 x 7 inches, 18 leaves stout paper.....	each 10c
“ 7 x 10 “ 24 “ “ “	“ 20c
“ 10 x 14 “ 24 “ “ “	“ 40c

PLAIN BLOCKS OF TURKEY MILL, WATER-COLOR PAPER:—

Size 5½ x 9 inches, 16 leaves, medium surface	each 20c
“ 7½ x 9 “ 18 “ “ “	“ 30c
“ 9 x 11½ “ 20 “ “ “	“ 40c

PLAIN BLOCKS UNBLEACHED ARNOLD'S PAPER:—

Size 4¾ x 7¼ inches, 16 sheets, thin paper, medium surface	each 20c
“ 7¼ x 9¾ “ 14 “ “ “	“ 40c

PLAIN BLOCKS OF ENGLISH STEINBACH PAPER:—

Size 5 x 7 inches, 32 sheets.....	each 25c
“ 7 x 10 “ 32 “	“ 40c
“ 10 x 14 “ 32 “	“ 80c



BOUND.

Artists' Sketch Blocks.

BOUND AND UNBOUND.



UNBOUND.

Whatman's Hand-made Papers.

Made in 3 Surfaces, N, HP, and R.	Solid Sketch Block.		Solid Sketch Block. Bound.
	Thin Paper. 32 leaves.	Thick Paper. 24 leaves.	Thick Paper, 24 leaves.
Size, 3½ in. by 5 in.....	Each. 0.30	Each. 0.30	Each. —
“ 5 “ 7 “	0.50	0.55	—
“ 7 “ 10 “	0.80	0.95	1.50
“ 6½ “ 14 “	1.25	1.50	—
“ 10 “ 14 “	1.60	1.85	2.70
“ 14 “ 20 “	—	3.80	—
“ 6 “ 9 “	—	80	1.20
“ 9 “ 12½ “	—	1.60	2.30
“ 12½ “ 18½ “	—	3.20	—

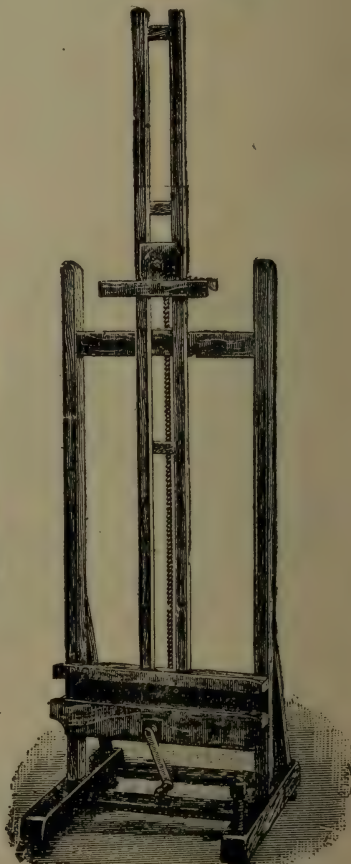
Studio Easels.

No. E. Pine Easel, as illustration, well made, six feet high, may be closed up when not in use. Suitable for studio or classes.

Plain.....	Each	\$1.00
Stained.....	"	1.25



No. E.

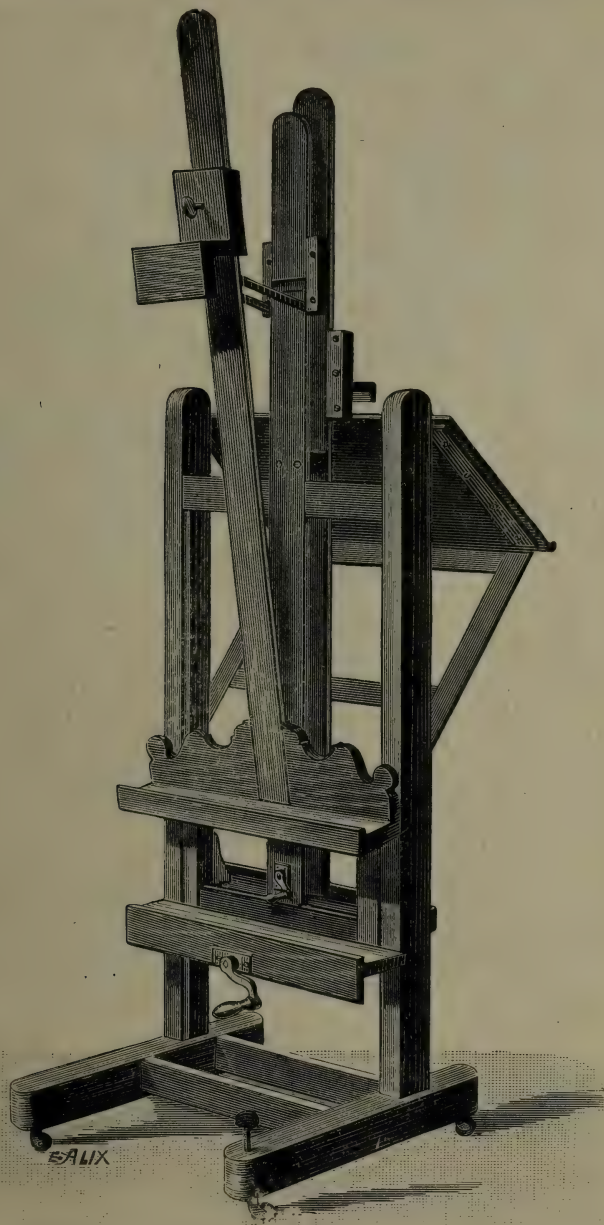


POLISHED OAK STUDIO EASEL, G.
7 feet 6 inches high.

No. G. Polished Oak Studio Easel, with screw-wind-up movement to carry a picture up to six feet high.
Each..... \$30.00

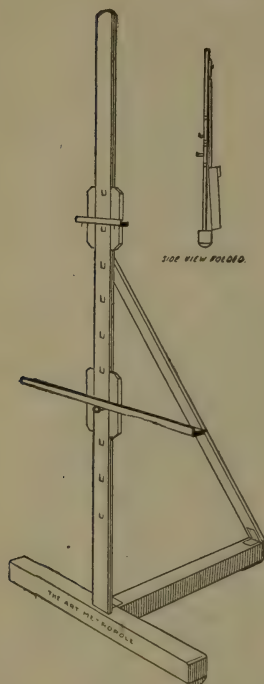
No. F. "The Alix" Polished Walnut French Studio Easel, with adjustable movements for upright and tilting positions. Both sides of this Easel are available for work, one side having an adjustable Table for water color or black and white drawing. This is the most perfect professional Easel in the market.
Price, Complete..... \$50.00

For illustration, see opposite page.

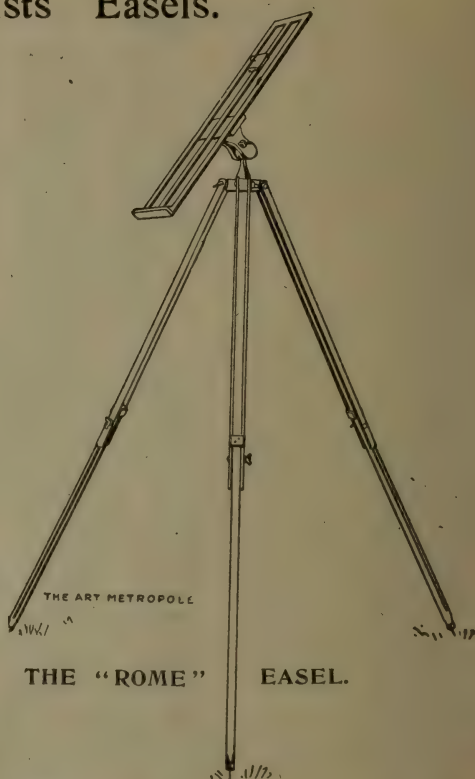


For description and price see opposite page.

Artists' Easels.



STUDIO EASEL No. 2.



THE "ROME" EASEL.



THE "ROME" EASEL FOLDED.

Studio Easel No. 2 is a most convenient Professional Easel for ordinary or light work, will hold two pictures at one time. Can be folded up, as shown in small illustration, when not in use, thus occupying no studio space. Is adjustable and well made, stained and varnished. Height 6 ft. 3 in. Price each **\$4.00.**

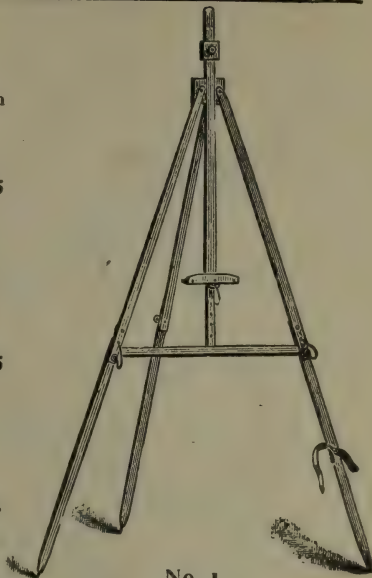
The "Rome" is a first-class Professional Easel for out-door sketching; may also be used in the studio for light work and is adjustable every way to suit all possible conditions of floor and light. The frame which holds the sketch works on a ball pivot, permitting the work to be turned in any desired direction. This Easel is of polished Hardwood, perfectly made, and having nickel plated fittings throughout. Weight 5 lbs., and folds up into a compact parcel for carrying. Extreme height 6 ft. Price each **\$6.00.**

Sketching Easels.

No. 1. Hardwood Easel, six feet high, with center and cross bars, folding legs, sliding tray and bar, adjustable clamping block. Will fold up..... **\$2.75**

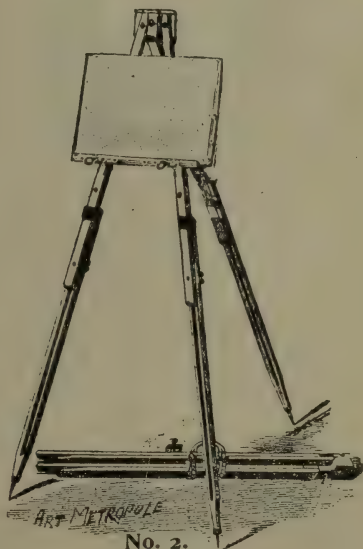
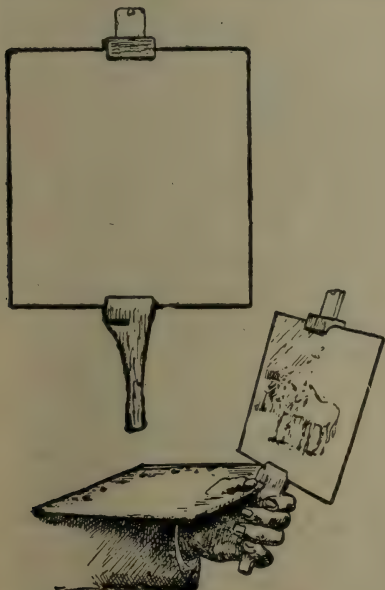
No. 2. Hardwood Easel, 4 feet high, Adjustable Shelf, Telescopic legs to adjust to uneven ground and desired height. Very suitable for out-door sketching. Folds up in leather strap, weight $2\frac{1}{4}$ lbs. **1.25**

Adjustable Arm for attaching to No. 2 Easel, with metal thumb screw, and having spring clip for holding sketch at any desired angle. Extra..... **25c.**



No. 1.

Hand Sketching Easels

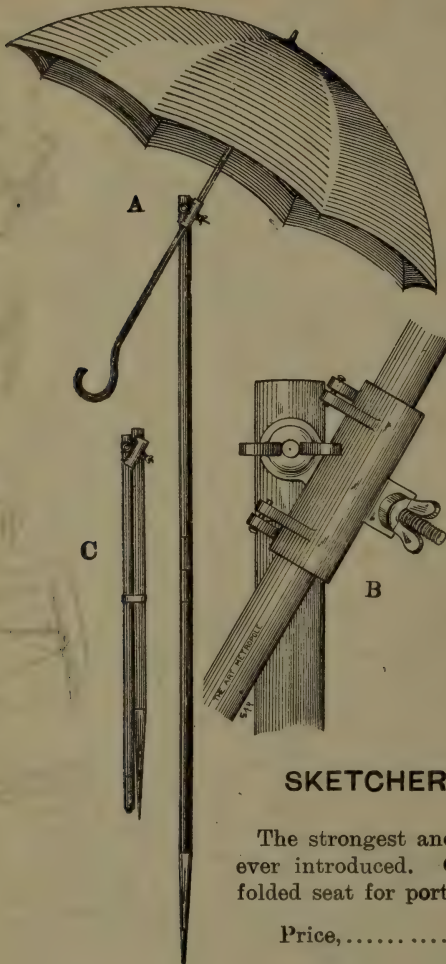


No. 2.

A clever invention, weighing only 3 ounces, which enables the sketcher to hold an academy board or stretched canvas firmly and conveniently in one hand, together with palette, colors, brushes, etc., leaving the other hand entirely free for painting. Cannot be too highly recommended where a light outfit is desired.

Price..... Each **35c.** Mahogany Palette to fit above..... **25c.**

"PERFECTION"
UMBRELLA HOLDER.



This holder is a nicely finished rod, tipped at the lower end with a metal screw point for piercing the ground and having at the upper end a brass adjustable holder which will grip firmly the handle of any umbrella. It is instantly adjustable to any angle or to suit any condition of light. It is well made, strong, inexpensive, and is in fact the only convenient and reliable umbrella holder in the market. The stick is screw-socket jointed in the centre and will fold up for portability or packing.

A.—Stick holding umbrella.
B.—Head of stick, showing holder and plan of adjustment.
C.—Stick folded up.

Price of Holder,..... 0

SKETCHER'S FOLDING STOOL.

The strongest and most comfortable folding seat ever introduced. Outfits may be strapped to the folded seat for portability.

Price,..... \$1.00



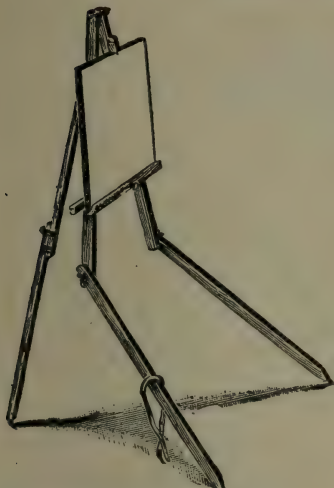
CLOSED.

No. 4.



OPEN

Sketching Easels.



No. 3. Tilting.

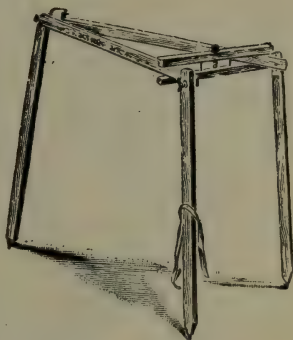


Fig 1

No. 3. Flat.

No. 3. Stained Easel. The illustration "Flat," shows the Easel set for water color painting in almost a flat position, height 28 inches, from which it can be raised to any angle, even to a forward tilting position, as shown in illustration "Tilting." The Tray attached gives greater rigidity to the Easel, and obviates the use of pegs and other loose parts. Height when upright, 52 inches. It will be readily seen that this Easel is suitable for either water color or oil color sketching. Each \$1.00.

Sketching Umbrellas.

Improved Sketching Umbrella, extra large size, covered with grey twill silesia, bronze fittings, with wind-valve, and movable joint to suit direction of sun or wind, cane ribs, screw spike to fasten in the ground, and sliding-joint, so that it may be fixed at the height required, as illustrated.

Weight, 5½ lbs..... Each \$10.00



Canvas Pins.



For Carrying Two Wet Pictures Face to Face.

Per doz.

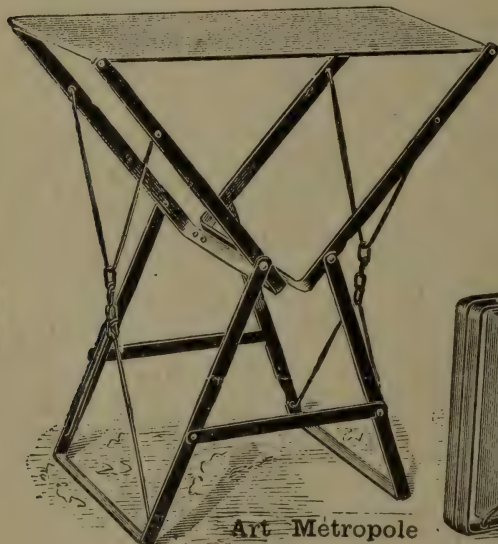
No. 1. As illustrated. 30c.

No. 2. Larger size... 50c.

The "Ideal" English Sketching Stool.

HEIGHT, 16 INCHES. WEIGHT, 2 1-4 LBS.

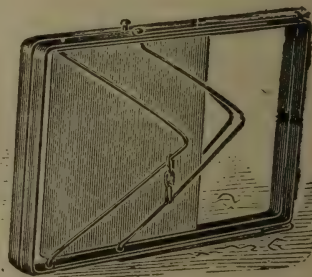
The "Ideal" Folding Stool is made wholly of Spring Steel, except the Seat, which is of Strong English Sail Canvas. It is Light, Strong, Comfortable, and Inexpensive—indeed, in these features it is truly the "Ideal" Sketching Stool. The metal frame is nicely japanned. The seat is instantly opened from the folded form, or folded back from the open form, and the strength is equal to the severest use to which it can be applied as a seat.



Art Metropole

OPEN.

STRONG.
LIGHT.
DURABLE.



FOLDED.

EACH

The "Ideal" Folding Sketching Stool, Spring Steel Frame, Sail Canvas
Seat..... \$1.00



THE "YEEND KING" STOOL.

The "Yeend King" Stool,
designed and used by Yend
King, Esq., R.I..... \$5.00

MR. YEEND KING writes: " . . .
I had long felt the need of a
stool in which the height could be
regulated without complication or
additional weight in the case of a
painting site having been selected
on a slope, and this can be done
with this stool by simply raising or
lowering the seat, and thus avoiding
the unpleasant sensation of slipping
forward or tilting back. . . . "

Sketching Stools.

VERY LIGHT, STRONG AND COMPACT.

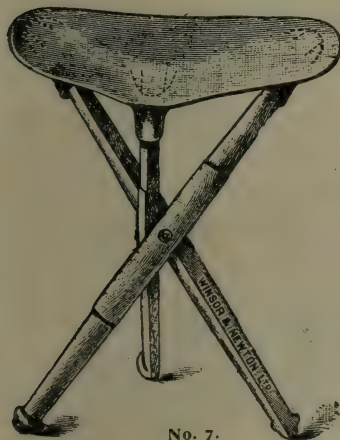


No. 3. Closed.

- | | Each. |
|---|--------|
| No. 1. Common Web Seat, 4 legs, 21 inches high..... | 65c. |
| No. 2. Best Web Seat, 4 legs, 24 inches high..... | 85c. |
| No. 3. Canvas Seat, 4 legs, 24 inches high..... | \$1.25 |
| No. 4. Canvas Seat, 4 legs, 24 inches high, extra strong..... | 1.50 |



No. 3 & 4



No. 7.

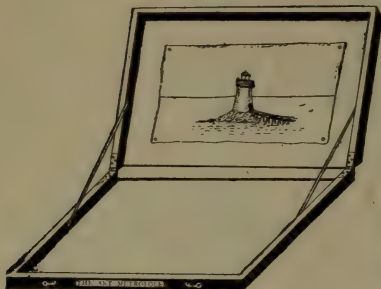
- | | |
|--|------|
| No. 5. Web Seat, 3 legs, 24 inches high..... | 1.00 |
| No. 6. Canvas Seat, 3 legs, 21 inches high..... | 1.25 |
| No. 7. Extra Strong, 3 legs, 24 inches high, triangular leather seat, opening out to 16 inches, height of stool when open, 18 inches..... | 4.00 |
| No. 8. Sketching Bag Seat. A combination of a Sketching Bag sufficiently large to contain all requisite materials and a good strong stool..... | 2.75 |

Mahl Sticks.

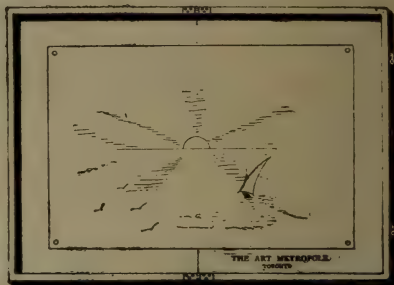


- | | Each. |
|---|-------|
| Bamboo or White Wood, 36, 42, 48 inches, white leather covered tips.. | 25c. |
| Bamboo or White Wood, 3 pieces, brass socket, jointed for packing up. | 60c. |
| Stained Wood, 4 pieces, brass socket, jointed for packing up..... | 75c. |

Planchettes--Sketching Boards.



No. 1. For Knee.



No. 2. For Easel or Box.

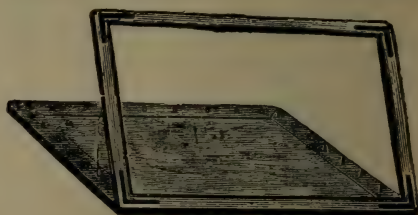
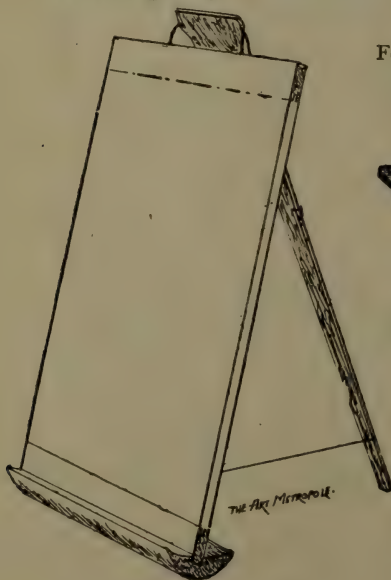
This article is indispensable for out-door sketching. The artists' paper or canvas is pinned into the open board, which may be closed up at any stage of the work without risk of injury to the painting. They are made for use with Sketch Box or Sketching Easel, and with adjustable half-folded stop-rods for the knee.

No. 1.	Folding Planchette,	to take sketch	12 x 16 inches.	.....	Each	\$1.25
" 1.	"	"	"	16 x 20	"	1.50
" 2.	"	"	"	12 x 16	"	1.00
" 2.	"	"	"	16 x 20	"	1.25
" 2.	"	"	"	18 x 24	"	1.50

Mahogany Pinned Sketching Boards.

WITH IMPROVED CLIPS.

For sketching paper, size 11x15. Each \$3.00



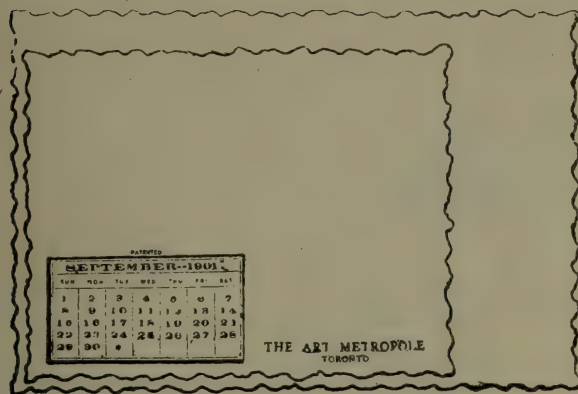
COMBINATION DRAWING AND BLACKBOARD.

This Board is reversible, one side being a plain Drawing Board, and the other a Black Board. The Board is instantly reversed by changing support from one side to the other. The base forms both a tray for materials and a receptacle to catch the dust from chalk or crayon, so that all mess is thus avoided. Size 14 x 20 inches, complete with back support and wire brace.

Each..... \$1.00.

Other sizes made to order. Colleges treated liberally.

Ragged Edge Artists' Panels.



Suitable for Water Colors or Pen and Ink Drawing, and especially adapted for Artistic Christmas and New Year's Cards, Calendars, Photo-Holders, Menu Cards, Blotters, Programs, etc.

Size.		Thin.	Medium.	Thick.
2½ x 4¼	Per doz.....	8c.	.....	.....
3½ x 4½	“	10c.	.....	.....
4 x 6	“	20c.	.....	.....
5½ x 7½	“	25c.	.....	.....
7 x 9	“ .....	.....	50c.	*70c.
9 x 11	“	*50c.	.....	90c.

The above are stocked in White, Grey, Pink and Pale Green (Art Tints), excepting those marked *, which are stocked in White only. Any other sizes may be obtained to order if a sufficient number to pay for stamping out is ordered.

Bevel Edge Cards.

These are cut from a finely grained water color board which possesses a superior surface for pen and ink, or water-color drawing.

Size, inches.....	3½x4½	4x6	5½x7	7x9	9x11
Price.....Each	3c.	5c.	6c.	7c.	8c.

Other sizes cut to order at proportionate prices.

Cut Mounts or Sketching Boards.

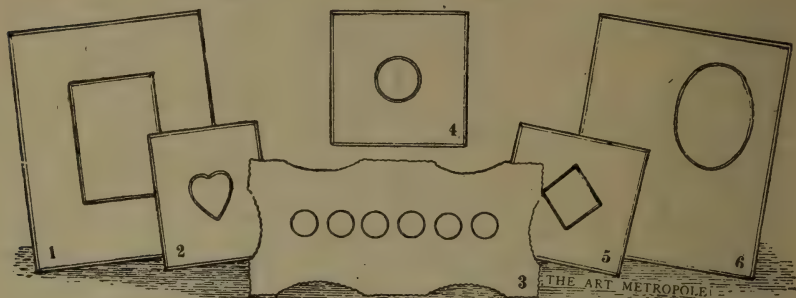
Pale Grey Mounting or Sketching Board, thick, fine surface, suitable for photographs of any tone, takes ink or color.

Size 9 x 11 inches.....Per doz. 25c.

Cream Board, Medium thick, surface suitable for mounting, also very suitable for backs of passe partout frames, or for sketches. A very cheap board.

Size 8½ x 11 inches.....Per doz. 10c.

Photo Frames for Painting and Decorating.



Made of Water-color Board in White, Ivory, Cream, and delicate shades of Grey. Openings are carefully hand cut with bevel edges, and frames are well made throughout, having strips inserted to allow proper space for photograph. They are intended to stand, having stout gilt wire back supports. They may be obtained with openings oval or square, cut in centre, upper right or left hand, or lower right or left hand. In ordering state definitely which is required and mention size in every case.

Nos. 1 and 6—	9	x 11	inches, Cabinet openings.....	each	25c
" 1 "	6—	7	x 9 " C.D.V. "	"	20c
" 2	—	5½	x 6½ " Heart Shape "	"	15c
" 3	—	6¼	x 13½ " 6 Chic "	"	40c
" 4 and 5—	6	x 6	" Circle and Diamond openings.....	"	15c
" 4 "	5—	8	x 8 " " " "	"	20c
" 4 "	5—	10	x 10 " " " "	"	25c

We make Frames of any design to suit customers requirements.

Picture Mats and Mounts.

We cut to order Mats and Mounts of every description, and have pleasure in inviting orders for same, as no other House can in any way compete with us in this line when the quality of our work is taken into account. These assertions apply equally to plain as well as the finest class of Gold Bronze Mats.

* Ivories for Miniatures

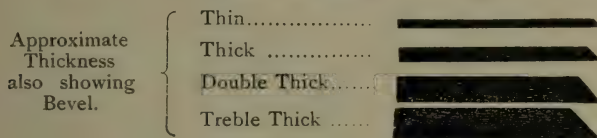
(PREPARED)

Our Ivories are famed all over the American Continent

No.	Size	Price	No.	Size	Price
0.	1½ x 2 .....each	\$.25	7.	3 x 3½.....	" 1.30
1.	1½ x 2½.....	" .35	8.	3½ x 4½.....	" 1.50
2.	2 x 2½.....	" .50	9.	3½ x 4½.....	" 2.00
3.	2½ x 2½.....	" .60	10.	4 x 5	" 2.85
4.	2½ x 3	" .85	11.	4½ x 5½.....	" 3.75
5.	2½ x 3½.....	" .90	12.	4½ x 6	" 5.00
6.	2½ x 3½.....	" 1.20	* Ivories are liable to advance in price.		

Picture Mat Boards

Full Assortment of Tinted and White Boards of First Quality always kept in Stock.



TORCHON BOARDS

No.	Thickness	Size		Per 100 sheets	Per doz.	Each
1M	Thin	30 x 40	* Pebbled surface, finished both sides.....	\$17.00	\$2.25	.20
2M	Thick	30 x 40	* Do., do., do.,	20.00	2.60	.25
3M	"	28 x 44	* Do., do., do.,	22.00	2.75	.25
4M	"	38 x 52	* Do., do., do.,	44.00	5.50	.50
5M	Double Thick	30 x 40	* Do., do., do.,	33.00	4.25	.40
6M	Treble Thick	30 x 40	* Do., do., do.,	48.00	6.00	.55
7M	Thick	30 x 40	Pebbled one side only...	17.50	2.25	.20

TINTED BOARDS—BEST QUALITY

27 M	Thick	30 x 40	Olive Green	85 M	Thick	30 x 40	† Cream
41 "	"	"	Dark Grey	87 "	"	"	Khaki
79 "	"	"	Scarlet	87½ "	"	"	† Light Grey
81 "	"	"	† White	88 "	"	"	Light Slate
82½ "	"	"	Nut Brown	89 "	"	"	Black
83 "	"	"	Seal Brown	89½ "	"	"	Neutral Green
84 "	"	"	Dark Green	90 "	"	"	Scotch Grey
84½ "	"	"	Poster "	92 "	"	"	Medium Grey

All the above Per 100 Sheets, \$30.00; Per Doz., \$3.75; Each, 33c.

MELTON BOARD

8M	Thin	22 x 34	Dark Grey	}	Per 100	Per Doz.	Each
9M	"	"	Scotch Grey		\$15.00	1.80	.15

POSTER BOARD

10 M	Thin	30 x 40	Brown, Black, Scarlet, Scotch Grey, Green.....	}	Per 100	Per Doz.	Each
					\$12.50	\$1.75	15c.

PULP BOARDS FOR BACKS AND CHEAP MOUNTS

Thin	30 x 40	Buff	Per 50 sheets	\$3.00	Per sheet	8c.
Thick	"	"	" 30 "	3.00	"	13c.

STRAW BOARD FOR BACKS AND CHEAP MOUNTS

Thick	26 x 38	Per 25 sheets	\$3.00	Per sheet	13c.
Double Thick	"	" 15 "	3.00	"	20c.

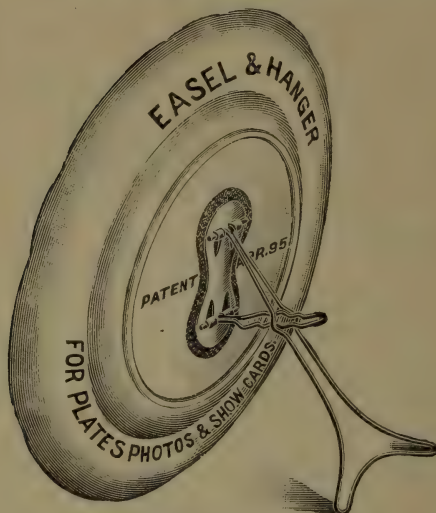
BINDERS' BOARD FOR COVERS OR HEAVY MOUNTING

26 x 38 We carry in stock eight thicknesses, at per sheet, 8c., 10c., 12c., 15c., 20c., 25c., 30c. and 35c.

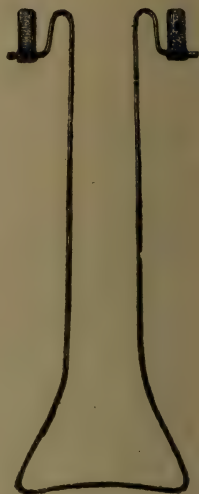
* These Boards may be had White one side and Cream on the other, or White and Grey.

† These Boards have a finely grained surface and will be found very suitable for Pen and Ink or Water Color Drawing.

Wire Easels and Standards.



Wire Easels Nos. 1 and 2.



Wire Standards No. 3.

- No. 1. Wire Easels**, with strong adhesive cushion and adjustable rack, as shown in illustration, thoroughly reliable. May be used as a support, or as a suspender by simply closing the strut on the plaque or frame, and using the adjusting wire as a hanger.

In lengths $4\frac{1}{2}$, $5\frac{1}{2}$, or 7 inches.....Per doz. \$1.20

- No. 2. Wire Easels**, precisely similar to No. 1, but without adhesive cushion, having instead 4 points punched into the metal plate for attaching to cardboard backs.

Length, inches.....	$4\frac{1}{2}$	$5\frac{1}{2}$	7
Price.....Per doz.	60c.	70c.	80c.

NOTE:-The above Standards or Easels should be used as follows: On all fixed backs and on China, Glass, etc., use No. 1 which is adhesive. On cardboard backs which can be removed for attaching points, use No. 2.

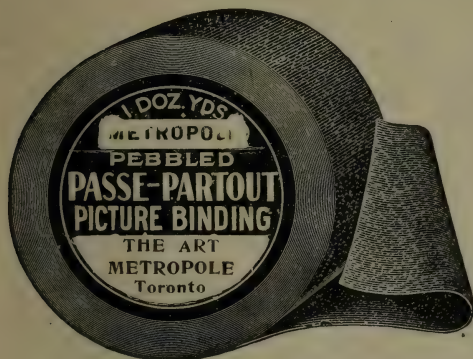
- No. 3. Wire Standards.** Plain tinned wire, with 2 cotters for attaching to back as in cut.

Lenth, inches..	4	5	6	7	8	10
Price.....Per doz.	25c.	25c.	30c.	35c.	40c.	50c.

- No. 4. Wire Standards.** Gold Gilt fancy wire, well made, with head plate, and attachable points. A very superior article for choice work.

Length, inches.	5	6	7	8	9	10
Price .....Per doz.	75c.	80c.	85c.	90c.	95c.	\$1.00

Gummed Passe-partout Binding.



For use in binding and preserving, in an artistic and durable manner, photographs, embroidered linen mounts, and small pictures of every description. The binding is heavily gummed, tough, and very lasting, and is applied simply by moistening.

The glass and binding being a perfect protection, no dust or air can come in contact with the picture, and it will therefore last for years.

Made of pebbled paper (to imitate leather), in shades to blend with all the new tints of mat board, as follows: black, white, red, green, brown, grey and gold.

In 12 yard rolls, $\frac{7}{8}$ -inch wide, all colors Per roll, 15c. Gold, 30c.

PASSE-PARTOUT HANGERS.



No. X1.



No. X3.



No. X2.

The above are the most useful hangers known in the picture trade, and are highly recommended for their utility and reliability.

No. X1 is a strongly adhesive leaf hanger, intended for sticking to a wall, or to any rigid surface, hook downwards, as shown, it thus presents a hook on which any light articles may be suspended from any desired position.

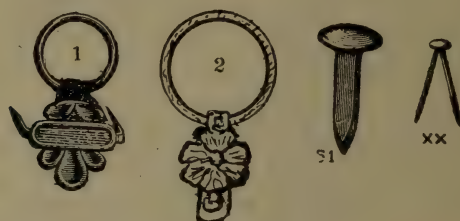
No. X2 is for sticking to the back of a frame or plaque for the purpose of hanging the article by. If the article has much weight, it is better to use two, one on either side.

These adhesive hangers are very strong—a special glue being used in their manufacture. They are perfectly reliable for all articles of moderate weight.

No. X3 is the hanger usually used for Passe-partout frames. Two rings are used, one on either side, the brass clips on which the rings are held being put through the cardboard forming the back, before it is bound up, and the clip turned down on the inside. These cannot pull out, and are strongly recommended.

Price.....	Per doz.	Per 100	Per gross
Nos. X1 and X2. Leaf Stickers.....	8c.	65c.	90c.
No. X3. Brass Hangers.....	10c.	.....	\$1.00

Card Hangers and Paper Fasteners.



No. 1. Gilt Ornament and Ring, with clips to fasten to card.

Per Dozen..... **5c.**

Per Box of 1 Gross..... **30c.**

No. 2. Gilt Ornament and Loose Ring, with clip.

Per Dozen..... **8c.**

Per Box of 1 Gross..... **60c.**

Paper Fasteners.....Nos. S1 S2 S3 S4

Length of Shank, inches... $\frac{1}{2}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{7}{8}$

Per Box of 100, either size **15c.**

X and XX Midget Fasteners, for artistic work.

Per Dozen..... **3c.**

Per Box of 1 Gross..... **20c.**

XXX do. Per Dozen..... **5c.**

Per Box of 1 Gross..... **25c.**

Length of Shank..... X $\frac{1}{4}$ inch. XX $\frac{3}{8}$ inch. XXX $\frac{1}{2}$ inch.

Celluloid in Sheets.

Ordinary Thickness (10/1000) in Ivory, White, Black, Blue, Green, Yellow, Red, and numerous Art Tints.

Size 20 x 50 inches Per sheet **\$1.50**

Transparent, Crystal, Green, Red, and Blue, thickness 10/1000.

Size 20 x 50 inches Per sheet **\$2.50**

Transparent, Crystal, thickness 5/1000 only.

Size 20 x 50 inches Per sheet **\$1.50**

Semi-Transparent, resembling frosted glass, thickness 10/1000.

Size 20 x 50 inches Per sheet **\$2.50**

For manufacturers purposes we carry a heavy stock of celluloid in thick grades. As it is almost impossible to describe same in Catalogue we invite correspondence.

Miscellaneous.

BOOK BINDERS' CLOTH--Leatherette.

Suitable for Portfolios, fancy Covers, etc. Black, Green, and Maroon,
37 inches wide.....Per Yard **25c.**

LIQUID GLUE, IN BOTTLES AND IN TINS

British Columbia Fish Glue, recommended as being the strongest Glue known.

Size.....	Bottles, 2 oz.	Tins, $\frac{1}{2}$ pt.	Pint.	Quart.
Price.....	Each 15c.	30c.	50c.	80c.

MARKING INK, "MELANYL"

Requires no heating. In bottle, like ordinary ink, ready for use....Per bottle **25c.**

SHADING INKS FOR AUTOMATIC SHADING PENS

In $1\frac{1}{2}$ ounce Bottles. Black, White, Red, Blue, Green, Violet, and Yellow.

Per Bottle..... **15c.**

This Shading Ink is equally suitable for marking or writing with a brush.

MOTHER OF PEARL

In thin flakes, for inlaying and decorating. Good quality.

Per oz..... **30c.** Per lb.....**\$4.25**

TIN FOIL

			Per lb.
In Sheets, Thick.....	35c.	Medium.....	45c.
		Thin.....	50c.

VENEERED BOARDS FOR PICTURE MATS

Best quality in $\frac{1}{4}$ cut Oak, or finely figured Bird's Eye Maple.

Size 21 x 29 inches.....Per sheet **50c.**

REDUCING GLASSES

For diminishing objects, German Silver frame and handle.

$2\frac{3}{4}$ inches in diameter.....Each **40c.** Lens only (unmounted).... Each **20c.**

MOUNT CUTTERS' KNIVES

Handle with detachable blade, which is adjustable and tightened with screw
at end of handle.....Each **\$1.00** Extra Blades.....Each **20c.**

MOULDING OR PICTURE HOOKS

No. O.M. 1.	Plain Band, Gilt Hooks, very strong.....	Per doz.	10c.
" O.M. 2.	Fluted Gilt Hooks.....	"	15c.
" O.M. 3.	do. Very Strong.....	"	30c.
" O.M. 4.	Plain Gilt, extra strong for heavy pictures.....	"	60c.

THE ART METROPOLE, LIMITED, TORONTO

MISCELLANEOUS.—Continued.

PICTURE WIRE

Tinned and Braided. Put up 25 yards in box.

No. 0.....	Per box	5c.	No. 2.....	Per box	10c.
" 1.....	"	7c.	" 3.....	"	12c.

Gilt Picture Wire, Braided, in boxes of 25 yards.

No. 10.....	Per box	15c	No. 11.....	Per box	25c.
" 12.....	"	30c.			

BRASS CHAIN FOR MEDALLIONS

Twelve Yards in Box. Per Box—

No. 16.....	Heavy	75c.	No. 18.....	Medium	60c.	No. 20....	Light	50c.
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FANCY GILT CORNERS FOR NEEDLEWORK FRAMES



No. 60.



No. 71 1-2.

No. 60.	With bent flanges and pin holes.....	Per set of 4	10c.
" 71 1-2.	do. do.	" "	15c.

We carry a variety of other Corners in stock, the patterns of which are constantly changing.



CONCAVE IRIS PLACQUES.

Sheet Iron Stippled and shaded in Art tones for Oil Painting.

With Suspending Hooks attached to back. In shaded Browns and Greens.



Size, inches....	8	10	12	14	16
Price.....Each	25c.	30c.	35c.	40c.	50c.

Above are the Newest things in Placques, and are Indestructible.

WHITE WIRE PLACQUE HANGERS

With Brass Spiral Spring Guards.

No. 1. For Placques 8 to 10.	No. 2. 10 to 11.	No. 3. 12 to 13.	No. 4. 14 to 15 in.	
Price.....Each	15c.	20c.	25c.	30c.

Fine Bronze Powders

It is a most difficult task for the inexperienced to select Bronzes for their real value, as the cheap fugitive samples will often appear to be as brilliant as the better grades. The only really satisfactory plan is to buy Bronzes from a perfectly reliable house.

GOLD BRONZES.

No.	Description.	Price ₯ oz.	lb
1	Rich Gold	\$0.10	\$1.00
2	Pale Gold .....	.10	1.00
3	Rich Gold .....	.12	1.50
4	Pale Gold .....	.12	1.50
5	Piano Plate .....	.15	1.65
6	Green Gold .....	.15	1.65
7	Deep " .....	.15	1.65
8	Frame " .....	.15	1.65
9	Rich " .....	.20	2.25
10	Pale " .....	.20	2.25
11	French Leaf .....	.25	3.00
12	Deep " .....	.25	3.00
13	Gold Lining .....	.20	2.60

Note. -- The terms 'Rich' and 'Pale' Gold are often misunderstood by purchasers. The German makers of Bronzes call a Bronze 'Rich' which might better be described as the shade of Australian Yellow Gold, whilst 'Pale' is the word selected by them to represent Gold as used in ordinary coinage.

COLORS BRONZES.

No.	Description.	Price ₯ oz.	lb
14	Natural Copper	\$0.10	\$1.25
15	Orange .....	.10	1.25
16	Brown .....	.10	1.25
17	Blue .....	.10	1.25
18	Maroon .....	.10	1.25
19	Violet .....	.10	1.25

COLORS BRONZES.==Continued.

No.	Description.	Price ₯ oz.	lb
20	Fire	\$0.10	1.25
21	Pink .....	.10	1.25
22	Crimson .....	.10	1.25
23	Lemon .....	.10	1.25
24	Lilac .....	.10	1.25
25	Rich Orange .....	.10	1.25
26	Light Green .....	.10	1.25
27	Antique .....	.25	3.00

PATENT BRONZES.

No.	Description.	Price ₯ oz.	lb
28	Patent Peacock Blue ...	.20	2.25
29	" Light Blue .....	.20	2.25
30	" Dark Green .....	.20	2.25
31	" Apple " .....	.20	2.25
32	" Yellow " .....	.20	2.25
33	" Violet .....	.20	2.25
34	" Lilac .....	.20	2.25

Patent Bronzes are very rich in color and are usually sold at a price much higher than we quote.

ALUMINUM.

No.	Description.	Price ₯ oz.	lb
35	Chemically Pure Alum- num .....	.20	2.40
36	Ditto Striping .....	.30	4.00

Above Aluminum Bronze may be had in half-ounce Packets at 10c. and 15c.

POWDERED BURNISH GOLD (L'OR DE PARIS).

This is an exact imitation of Fine Gold; in fact it contains a per centage of pure gold and will burnish almost equal to Gold Leaf. It is the very finest Gold Bronze Powder made, and will give an effect which cannot be equalled except by the finest Gold Leaf.

In one ounce papers, 75c.; per lb \$10.00

METALLICS OR GENUINE BROCADES.

Gold and Silver	per oz.	\$0.20	per lb	\$2.50
Colors—Great Variety	"	0.20	"	2.50

FLITTERS OR LEAF BROCADES.

Gold and Silver	per oz.	\$0.15	per lb	\$1.75
Colors	"	0.15	"	1.75

DIAMOND DUST.

For giving Frost Effects in Decorating.

In one ounce papers	per oz.	\$0.10	per lb	\$1.25
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MOTHER OF PEARL.

Extra Selected for Inlaid Work	per oz.	\$0.30	per lb	\$4.25
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No. 2 Gold Bronze is much liked and largely used by fine Printers and Lithographers. Frame Bronze, No. 8, as its name suggests, is used by Frame Makers for fine work, French Leaf, Nos. 11 and 12, are the finest Picture Mat Bronzes.

Gold Enamel and Gold Paint.



Perfect Gold Enamel.



Japanese Gold Paint.

Perfect Gold Enamel, the best substitute for Gold Leaf, consisting of one bottle finest Gold Bronze, 1 bottle Gold Leaf Substitute liquid, and brush and cup for mixing, in cardboard box.

Small size.....Each **18c.** Large size.....Each **30c.**

Japanese Gold Paint, ready mixed, for use on Paper, Wood, Metal, Leather, etc. Medium and large sizes in wooden box, as illustrated, with brush.

	Small.	Medium.	Large size.
Price.....Per doz.	\$180	\$3.00	\$6.00

Gold Leaf Substitute Liquid.

COMMONLY KNOWN AS BANANA OIL.

Put up in original Gallon Per Can, **\$3.20.**

Imperial Measure.....	Pints.	Quarts.	$\frac{1}{2}$ Gal.
Price.....Each	50c.	90c.	\$1.75

The above is the very best quality known in this liquid.

Process White and Black

These colors are eminently suited to the requirements of Artists for reproduction purposes by photographic process. They are of good body, work freely, solid, or in thin washes, on paper or photographs.

Blanc d'Argent.....	Lefranc, Paris.....	Small bot.	\$0.18
" "	do.....	1 lb.	3.00
Albanine.....	Winsor & Newton.....	small "	0.25
Process White.....	G. Rowney & Co.....	" "	0.30
" "	Reeves & Sons.....	" "	0.30
Sample's White.....		" "	0.30

Process Black is a photographically black pigment, containing no blue in its composition. Price per small bottle.....\$0.25

Air Brush Lamp Black in cakes, pans, tubes and large tubes.

Cakes, pans and tubes.....Each \$0.23

Large tube (4 times tube size).....Each 0.70

PERMANENT CHINESE WHITE

IN GLASS BOTTLES AND IN TUBES.

A peculiar preparation of White Oxide of Zinc, and the only perfectly permanent White Pigment for Water Color Painters.



SMALL BOTTLE.



LARGE BOTTLE.



EXTRA LARGE TUBES.

Whole Tubes.....	each	18c.
Extra Large Tubes (Double).....	"	30c.
Small Bottles.....	"	18c.
Large " Screw Cap.....	"	30c.

Higgins' American Drawing Inks

BLACKS AND COLORS



BLACK.--Two Kinds	COLORS
Waterproof—Insoluble when dry.	Carmine, Green,
General—Soluble when dry.	Scarlet, Blue,
	Vermilion, Indigo,
	Yellow, Brown,
	Brick Red, Orange,
	Violet.

RETAIL PRICES

$\frac{3}{4}$ oz. Bottles, quill filler in cork	each	\$.25
$\frac{1}{2}$ pint "	"	2.25
Pint "	"	4.00
Quart "	"	7.50

Sample Card of Colors on application.

HIGGINS' ENGROSSING INK

A Dense Black Indestructible Ink, specially adapted for all important writings, records and engrossing, and for fancy penmanship, card writing, etc. **Waterproof when dry.**

All important documents or records intended to last undimmed by time should be written in Engrossing Ink. All of the best writing inks now in common use (made of iron and nutgalls) fade into a dim brown or yellow in from fifty to ninety years. These inks will never alter in time, as carbon never fades. The Carbon Ink in ancient manuscripts hundreds or thousands of years old is found to be as bright and black to-day as though freshly written.

2 oz. Bottles.....each 20c.



HIGGINS' ETERNAL INK

A fine, fluent Carbon Writing Ink for general use. Black from the pen point and eternally remains so, proof to age, air, sunshine, chemicals and fire. The indestructible Ink of the Ancients revived. May be diluted for use in fountain pens.

The right Ink for bank, legal, and corporative use, business writing, general correspondence, and State, County and Town Records.

2 oz. Bottles.....each 15c.



GUNTHER WAGNER'S WATERPROOF

"Chin-Chin" and "Pelican" Drawing Inks

BLACK AND COLORS

The Standard Liquid Drawing Inks of the World



"Chin-Chin" (With Quill Filler)
Full Size, 25c. per Bottle



"Pelican" in Colors
Full Size, 25c. per Bottle

BLACK--WATERPROOF

No. 9. "Chin-Chin" Pearl Black

17 COLORS IN "PELICAN" WATERPROOF

- | | | | |
|------------------|-----------------|-----------------|------------------|
| 1. Yellow | 2. Ultramarine | 3. Neutral Tint | 4. Prussian Blue |
| 5. Vermilion | 6. Green, light | 7. Orange | 8. Violet |
| 10. Brown | 11. Carmine | 12. Green, deep | 13. Raw Sienna |
| 14. Burnt Sienna | 15. Scarlet | 16. Cobalt Blue | 17. Indigo |
| 18. Brick Red | | | |

In ordering it is sufficient to name the number. Color Card Free

RETAIL PRICES

1 oz. Bottles	.....	each, \$	.25c
8 oz. " }	Black only {	"	2.00
16 oz. " }	" {	"	3.50

Made by a New Process

"Chin-Chin" and "Pelican" Drawing Inks are the practical result of a new Scientific Invention, and made on entirely new principles. They are First-Class Inks of the finest grade, and used by professional Draughtsmen throughout the world.

BOURGEOIS'

Indelible Drawing Inks.



SIZE OF 1 OZ. BOTTLE.

These Drawing Inks are made by Bourgeois, of Paris, and are thoroughly Indelible Liquid India Inks, most carefully made and bottled. They are favorites wherever used.

It is kept in stock in the following colors, viz.: Black, Green, Violet, Yellow, Orange, Blue, Scarlet, Carmine, and Sepia.

1 Oz. Bottles, - - - 20c. each.
Postage, 4c. extra.

$\frac{1}{2}$ Oz. (or Trial) Bottles, 12c. each.
Postage, 5c. extra.

THE ART METROPOLE unhesitatingly recommends these as first class Drawing Inks, having widely sold them for many years, and practically without complaint, whilst expressions of satisfaction by users have been constant.

Finest Indian Inks--Chinese.

SPECIALY IMPORTED AND CAREFULLY SELECTED.

Indian Ink should be kept in a dry place, and not subjected to extreme changes of temperature. We are not responsible for breakage. The best inks break more readily than common inks.



ORDINARY QUALITY.

Square Sticks.....	Each, 5, 10 and 20c.,.....	per lb. \$3.25
Oval Lion's Head Top.....	" 5, 10 " 20c.,.....	" 3.25
Bright Red or Blue, Square Sticks.....	Each 5c., per dozen 50c.	

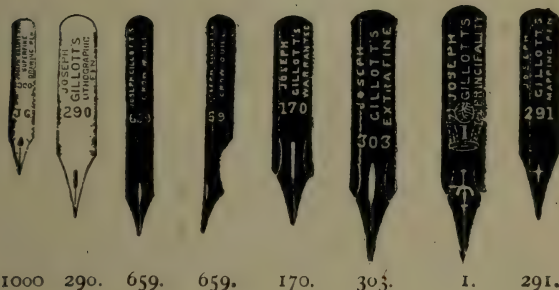
BEST QUALITY (Genuine).

Square, Gilt.....	80 to pound, each 10c., per lb. \$6.00
Square, Gilt, Double Dragon.....	40 " " 20c., " 6.00
Round, Lion Top.....	40 " " 20c., " 6.00
" " Super, Super.....	20 " " 60c., " 10.00
Hexagon " " ".....	16 " " \$1.00 " 12.00

The term pound as applied to packets of China Ink is merely conventional. The Ink is packed in China, and a certain number of sticks, according to size, go to each packet, which weighs about a pound, package included. These packages are called pounds throughout the trade for the sake of convenience.

Artists' Pens and Penholders

(GILLOTT'S)



1000 290. 659. 659. 170. 303. 1. 291.

No.		Each.	Per Doz.	Per Gross.
1.	GILLOTT'S Principality	1c.	10c.	\$1.20
170.	" Mapping, Extra Fine Points.....	1c.	10c.	0.90
290.	" Lithographic Pen for Stone.....	5c.	50c.	5.00
291.	" Mapping, Drawing and Engineering Pen	5c.	50c.	5.00
292.	" Fine Points	1c.	8c.	0.60
303.	" Extra Fine Points.....	1c.	10c.	1.20
404.	" Fine Points	1c.	8c.	0.60
659.	" Crow Quill.....	5c.	50c.	5.00
1000.	" Superfine Drawing Pen.....	10c.	\$1.00	
601 EF	" Extra Fine Points.....	1c.	10c.	1.20
659.	" Crow Quill, Twelve on Card with Handle.....			Per Card, 60c.



GILLOTT'S Ebony Holders for No. 659 pens.....	each	5c
" " " with No. 659 pen.....	"	10c
Holdes to fit any of the above pens.....	"	5c

ARTISTS' PENS, *Continued.*

BRANDAUEUR'S PENS



No.	Each.	Per Doz.	Per Gross
214. Crow Quill, carbonized	3c.	25c.	\$2.50
311. " Bronze.....	1c.	10c.	1.00
515. Superior Mapping Pen (less flexible kind), bright steel	1c.	10c.	1.20
515W. Mapping Pen (extra flexible kind), bright steel	1c.	10c.	1.20
516. Wedge-pierce Mapping Pen, white	1c.	10c.	1.00
517. Cross-pierce " bronze.....	1c.	10c.	1.20
518. Lithographic Pen, extra fine steel, carbonized...	3c.	25c.	2.50
519. Raven-quill Mapping pen	2c.	20c.	2.00
558. " Perfected " Lithographic Pen, extremely flexible, 6 on card, per card, 0.40			
559. New Stippling Pen.....			0.25
600 F, 601 F, 602 F, Brandauer Double Line Pens.....each	3c.	per doz.	25c.

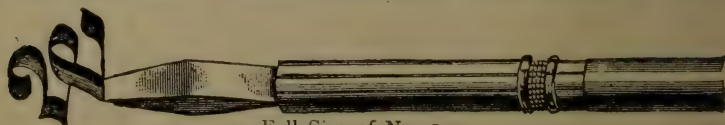
MISCELLANEOUS

No.	Each.	Per Doz.	Per Gross
2340. Sommerville's Pen.....	3c.	25c.	\$2.40
1 Spencerian Pen	1c.	10c.	1.20
14 Easterbrook's Bank Pen.....	1c.	10c.	0.90
314 " Relief Pen	1c.	10c.	1.00
161 " Engrossing Broad.....	1c.	10c.	0.90
161 " " Fine.....	1c.	10c.	0.90

F. SOENNECKEN'S ROUND WRITING PENS

Assortment of Single and Double Pointed Pens, 25 Pens in a Box.....each 45c

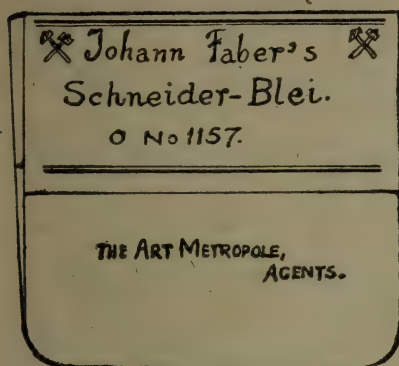
Automatic Shading and Marking Pens



Full Size of No. 1.

Sizes.	No. 0, 1, 2, 3, 4 and 5	each	20c
"	No. 6, 7, and 8	"	25c

NOTE:—We Stock Marking Pens same sizes and prices as above, the only difference being that the marking pen makes a broad dense line—not a shaded line.



Faber's Drafting Leads.

No. 1157. Flat Wedge Shape
Drafting Leads, 2 inches
square, used universally by
Draughtsmen. These leads
are especially useful for
striking graceful freehand
curves. Price.....Each **10c.**
.....Per doz. **\$1.00**

COLORED PENCILS.

No. 3146. Six half length Johann Faber's Creta Laevis pencils, used for
Coloring Drawings, Maps, and materials in building construction,
contains Blue, Red, Yellow, Green, Brown and Pink. In pocket
box, with pull off top. Price.....Per box, **15c.**

Drawing Pencils.

Hardtmuth's "Koh-i-noor," (Compressed Lead). Hexagon, Yellow Polished
Cedar, Gold Stamped.

13 Degrees.

Price Each. Per Doz.

8H, 7H, 6H, 5H, 4H, 3H, 2H, H, F, HB, B, 2B, 3B, **10c.** **\$1.00**

Hardtmuth's "Koh-i-noor" Copying Ink Pencils (Compressed Lead). The
"Koh-i-noor" Copying Ink Pencil is especially recommended for Manifold
Writers, Travellers' Duplicate Order Books, Business Letters, Offices, Medi-
cal Prescriptions, Geometrical Drawings, Plans, etc. The "Koh-i-noor"
keeps its point and outlasts all others. Price **10c.** each, per dozen **\$1.00.**

No. 73B. Hardtmuth's Mephisto Copying Pencils, made in Violet, Blue,
Black, Green and Red. An excellent and most popular pencil. Each **5c.,**
per dozen **60c.**

**No. 77. Hardtmuth's Mephisto Copying Pencils, with red tip or mouth
piece,** largely used by railway companies. Each **6c.,** per dozen **65c.**

JOHANN FABER'S "APOLLO" DRAWING PENCILS (COMPRESSED LEAD)

Hexagon, Black Polished, Gold Stamped.

An especial favorite with artists for sketching as it is extremely smooth in
working and retains its point for a very long time.

12 Degrees

price each

per dozen

6H, 4H, 3H, 2H, H, F, HB, B, 2B, 3B, 4B, 6B **10c.** **\$1.00**

MOCHA Graphite Drawing Pencil. Hexagon, Yellow Polished Cedar. This
is a high grade Drawing Pencil and at a moderate price.

9 Degrees

Price Each,

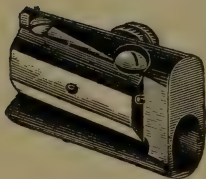
Per Doz.

8H, 6H, 4H, 3H, 2H, H, HB, B, 2B **5c.** **.50**

Faber's Pencil Holder or Lengthener.



Faber's Pencil Holder, with Locking Ring.....	EACH.
" " " " Brass Screw Socket	5c.
" " Point Protector, with inserted rubber.....	10c.
	5c.



Faber's Acme Pencil Sharpener.

Size, for ordinary pencils..... 20c.

ARTISTS' EVER-POINTED PENCILS WITH MOVEABLE LEADS.
Hexagon, Polished, Gold Stamped, with best quality Siberian Leads..... each 20c.



REFILL LEADS FOR ARTISTS' PENCILS.

Box containing 6 best quality Siberian Leads, in all grades from 6H to 4B. Only one grade in each boxper box, 30c.

"KOH-I-NOOR" LEADS FOR ARTISTS' PENCILS.

BB, B, F, HB, H, HH, HHH (3), HHHH (4), HHHHH (5), HHHHHH (6).
Per box of 6 60c.
KOH-I-NOOR EVER-POINTED PENCILS..... 25c.

Colored Drawing and Checking Pencils.

FABER'S CRETA LAEVIS PENCILS.

FIRST QUALITY IN 60 COLORS.

Polished Cedar, the polish of the wood indicates the color of the pencil.

These are used for fine Colored Drawings, also by Pastel and Water Color Artists for outlines and to emphasize effects. In ordering it is only necessary to quote the numbers which indicate the colors required.

0 Carmine Deep.	20 Lamp Black.	40 Light Red.
1 Flake White.	21 Raw Umber, Light.	41 Flesh Ochre, Light.
2 King's Yellow.	22 Olive Green, Dark.	42 Yellow Ochre, Light.
3 Azure Blue, Light.	23 Brown Red.	43 Pink.
4 Orange.	24 Violet, Deep.	44 Flesh Color, Dark
5 Indian Red.	25 Raw Sienna.	45 Mineral Green.
6 Sap Green.	26 Dark Blue.	46 Raw Umber, Dark.
7 Yellow Ochre, Dark.	27 Chrome Green.	47 Naples Yellow.
8 Carmine, Light.	28 Olive Brown.	48 Chrome Green, Light.
9 Dark Brown.	29 Cassel Earth.	49 Cobalt Blue.
10 Prussian Blue.	30 Prussian Green.	50 Chrome Green, Deep.
11 Emerald Green.	31 Sepia.	51 Roman Sepia.
12 Chinese Vermilion.	32 Red Ochre.	52 Italian Red.
13 Blue Green.	33 Chrome Yellow.	53 Golden Ochre.
14 Burnt Sienna.	34 Dark Green.	54 Scarlet Lake.
15 Olive Green. Medium.	35 Violet, Bright.	55 Roman Ochre.
16 Violet, Reddish.	36 Grey, Dark.	56 Mauve, Deep.
17 Venetian Red.	37 Grey, Light.	57 Purple, Deep.
18 French Ultramarine.	38 Azure Blue, Deep.	58 Purple, Black.
19 Scarlet Lake.	39 Olive Green, Light.	59 Carnation.

Price each **5c.**.....Per. doz. **60c.**

GEORGE ROWNEY & CO'S. CHECKING PENCILS.

Round Polished—Red and Blue, Three kinds.	Price each	Per dozen
Red, Blue, and Red and Blue (combined)	3c.	25c.

JOHANN FABER'S HARD CHECKING PENCILS

Large Size, Round, Red or Blue.....each, 5c.....per dozen, 50c.

DERMATOGRAPH PENCILS

(USED IN SURGERY FOR MARKING ON SKIN)

Round, Unpolished Cedar, with point protector. Blue..... each 10c.

JOHANN FABER'S SOLID CHALKS



Triangular Pointed, Red, Green, Blue, Black.....per dozen 30c.

Hexagon Pointed, Red and Blue.....each, 5c.....per dozen, 50c.

Ditto, Ditto, Black Graphite..... " 5c..... " 50c.

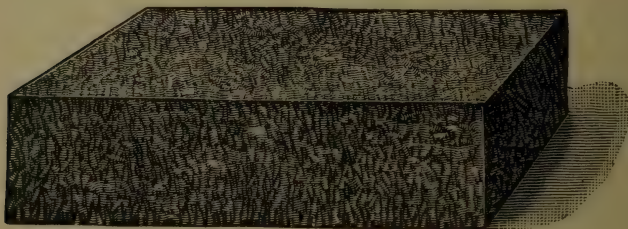
The above Triangular Chalks are size of illustration and the Hexagon are 4 $\frac{3}{4}$ inches in length.

Artists' Rubbers

SPONGE RUBBER—BEST QUALITY ONLY

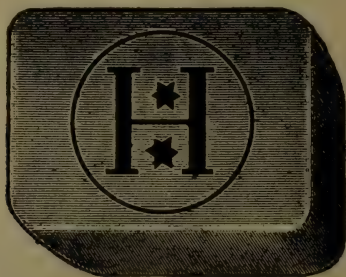
Approximate size, inches.....	4x2 $\frac{3}{4}$ x1	2 $\frac{3}{4}$ x2x1	2x1 $\frac{3}{8}$ x1	1 $\frac{3}{8}$ x1x1
Price, each.....	95c.	50c.	25c.	15c.
In sheets of about 2 $\frac{1}{2}$ lbs., each.....				Per lb. \$5.00

CLEANING RUBBER



This soft, pliable rubber will be found to be invaluable for cleaning Drawings, Engravings, Crayon Paper, etc. It will not injure either Drawing Paper or Tracing Cloth. For general use it is the best and most economical cleaning rubber now on the market.

Size 1x2x3 inches, in Carton.....Each 25c.



Hardtmuth's (Pink) Pliable Rubber, in boxes of 20 and 12 to the pound, per lb. \$2.25. Single pieces, 20's 15c., 12's 20c.

Hardtmuth's (Grey) Pliable Rubber, in boxes of 20, 12 and 8 to the pound, per lb. \$2.25. Single pieces, 20's 15c., 12's 20c., 8's 30c.

ARTISTS' RUBBERS—Continued.

JOHANN FABER'S ARTISTS' RUBBER No. 2220.



Erases pencil lines easily and perfectly and does not abrade the surface of the paper.

Highly recommended.

Put up in one pound boxes of 60, 30, 20, 12, 8 and 4 pieces to the pound, per lb. \$2.00. Single pieces, 60's 5c., 30's 8c., 20's 12c., 12's 20c., 8's 30c., 4's 60c.

Faber's (Grey) Pliable Rubber, 8 to the pound, per lb. \$2.00. Per piece 25c.

Winsor & Newton's Artists' Rubber, in boxes of 48, 24 and 12 pieces to the pound, per lb. \$2.00. Single pieces, 48's 6c., 24's 12c., 12's 20c.

Reeves & Son's Soft Rubber, in boxes of 60, 20 and 10 pieces to the pound, per lb. \$2.00. Single pieces, 60's 5c., 20's 10c., 10's 20c.

NOTE.—We carry a stock of Artists' Rubber such as cannot be found in any other House in the trade. We have made it a point to get every thing of merit in this line, and we question whether there is a rubber of merit obtainable which is not catalogued in these pages.

NOTE.—Weight of all Rubbers is approximate.

All prices are liable to change without further notice.

STEEL ERASERS.



No. 2424F.

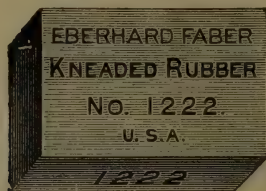
EACH.

No. 1861F.	Erasing Knife, "Spear" Head set in cocoa wood handle,	4 $\frac{3}{4}$ in.	25c.
No. 1836F.	" " " " " " " "	5 $\frac{1}{2}$ in.	30c.
No. 2424F.	" " "Lancet" Head " " " "	6 in.	35c.

ARTISTS' RUBBERS—Continued



		Each.	Per Dozen.
No. 102.	E. Faber's Typewriter Eraser, small	5c.	\$0.60
No. 104.	" " large	10c.	1.20
110.	" Union Ink and Pencil Eraser.....	7c.	0.75
111.	" Emerald Eraser, small.....	7c.	0.75
211.	" " large	12c.	1.35
112.	" Ruby Eraser, small.....	7c.	0.75
212.	" " large	12c.	1.35

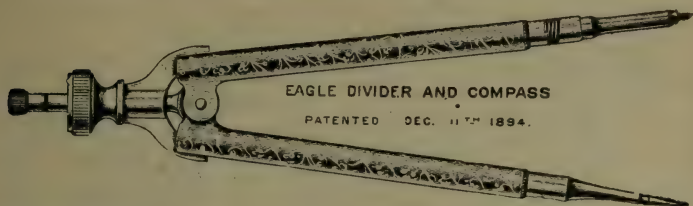


		Each.	Per Dozen.
No. 1222.	For light and shadow effects.....	7c.	\$0.75
1224.	" " " "	12c.	1.35



		Each.	Per Dozen.
No. 1080.	Circular Eraser.....	5c.	\$0.60

School Compass and Dividers.



Compass, Dividers, Pen Point and Box of Leads, Complete in Box.

Per set..... 25c.

English Lever Lock Compass. Nickel plated, full size, having a lever locking attachment to hold an ordinary lead pencil in exact position. A most useful Compass, and excellent value.

Each..... 15c.

Moore Push Pins.



Uses unlimited. This Pin fills a long felt want. It is a Steel Point securely fastened into a small glass knob or handle. The Pin may be pushed into wood or plaster to hold any light article in place, or for the purpose of suspending from its head any artistic article, such as a picture, calendar, photograph, etc. - It is neat, pretty and secure. Does not injure the wood work or wall.

Adjustable Drawing Table.



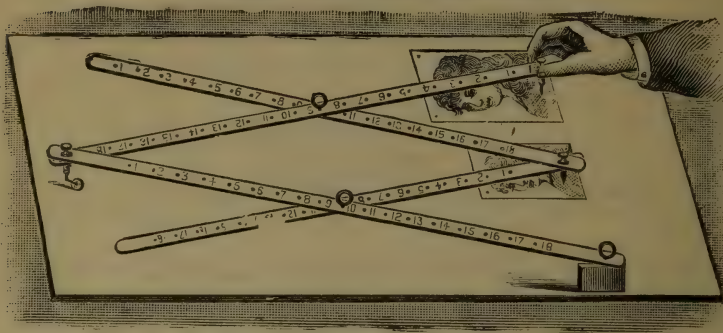
MADE OF POLISHED OAK.

This table may be adjusted to any height or slope, to suit sitting or standing positions, or may be folded flat, when not in use, to occupy a space of only 28 x 40 x 4½ inches. It has a convenient shelf for holding Ink bottle and Instruments, and all the braces and supports are nickel plated metal. It is a marvel of convenience and cheapness combined, and forms a most desirable table where it is necessary to put it away when not in use.

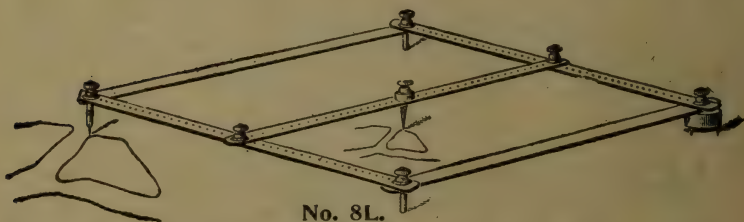
Price, complete..... \$8.00

Pantographs.

For Enlarging and Reducing Drawings, Photographs, Etc.
Directions with Each Instrument.



			Ea.
No. 1W.	Hardwood, 17 inches long.	Suitable for students.....	\$0.30
" 2D.	do. 21 "	" " A good article.....	0.80
" 3L.	do. 20 "	" " Very strong, Brass rivet joints and Brass inserted points.....	1.00
" 4L.	do. 19 inches do.	Superior Brass Mountings, Brass pivot wheel, and screw adjustable pencil holder.....	1.60
" 5B.	Boxwood, 16 inches long, made by Conte, Paris, Nickel plated mounts, sliding adjustment, pivot wheel, well made throughout, for fine work.....		6.00
" 6B.	Ebony, 16 inches long, by Conte, Paris, Nickel plated mounts, sliding adjustment, pivot wheel, ivory tracer, adjustable artists' lead attachment. Very perfect.....		7.50
" 7L.	Polished Hardwood, 39 inches long, extra large and extra strong, for large and accurate work, fine Brass fittings, pivot wheel, adjustable tracing and lead point fittings, Brass clamping bracket. Very perfect, and recommended for large work.....		6.50



No. 8L.

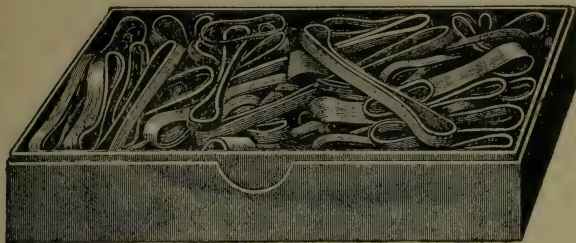
No. 8L.	Hardwood Pantograph, new style, large size, about 22 inches square, machine brass fittings, used very largely for reducing.	\$5.25
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ALPHABETS.

Vere Foster's Book of Alphabets, 24 pages, all the leading styles in alphabets.....	5c.
How to write Signs, Tickets, and Posters, by Paul N. Hasluck, Editor of "Work" and "Building World," author of "Handy Books for Handicrafts," etc., etc., 160 pages profusely illustrated. Published by Casell & Company, London, England.....	30c.

We recommend both the above books.

Best Rubber Bands.



Thread Number.....	9	11	13	15
" Length.....Inches	$\frac{3}{4}$	$1\frac{1}{4}$	$1\frac{3}{4}$	2
" Price.....Per gross box	17c.	20c.	25c.	30c.
Rubber Bands, $\frac{1}{8}$ inch wide, in $\frac{1}{4}$ lb. boxes, as per illustration...Per ounce				25c.
.....Per box				\$1.00

Cardboard Mailing Tubes.

With Slip End Covers.

These Tubes are well and strongly made of strawboard rolled in cross sections.

Length.....Inches	24	24	30	30	36	36
Outside diameter....."	$1\frac{1}{2}$	$2\frac{1}{2}$	$1\frac{1}{2}$	$2\frac{1}{2}$	$1\frac{1}{2}$	$2\frac{1}{4}$
Price.....Per 100	\$2.00	\$2.50	\$3.00	\$3.50	\$4.00	\$4.50
Price.....Each	3c.	3c.	4c.	4c.	5c.	5c.

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Tracing Cloth Powder.

For preparing Tracing Linen to make it take ink more readily.

In Tin Shakers.....	Each	20c.
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Oil Stones.

No. 152. Turkey Slabs, size $\frac{7}{8} \times 1\frac{1}{8} \times 3\frac{3}{8}$ inches. Each 25c.

ANILINE DYES.

We carry in stock Aniline Dyes in Powder and in Crystals soluble in water, Spirits, Acids and Oils. All Colors.....Per oz. 20c.

Be sure to explain carefully the medium it is required to dissolve in—whether water, spirits, or oil, and if for any particular purpose explain the nature of work desired to be done. We ask this simply that we may help customers with their work, as we have a good knowledge of these dyes.

Manufacturers requiring Aniline Colors in quantity, please write us for prices.

All prices in this Catalogue are subject to change without further notice.

Superior Portfolios.



No. 1. Cloth Back and Corners, leather paper sides, inside flaps, and spring lock. Superior finish.

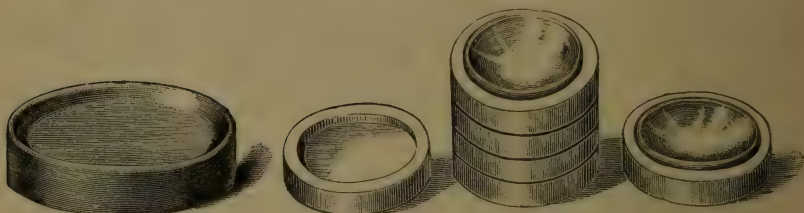
No. 2. Cloth back and corners, marble paper sides, inside flaps.

Size.....	Inches	16x11	22x16	25x19	31x22
No. 1 Quality.....	Each	75c.	\$1.20	\$1.50	\$2.10
No. 2 Quality.....	"	60c.	1.00	1.30	1.90

THE "S. P. S." STUDENTS' FOLIO.

Size 16x24, Cloth back and corners, marble paper sides, no flaps. Price ea. 75c.

Ink and Color Slabs.



China Saucer.

Nests of Saucers.

CHINA SAUCERS.

Diameter.....	Inches	1½	2	2½	2½	3
Price.....	Per dozen	30c.,	35c.,	35c.,	40c.,	50c.

NESTS OF CABINET SAUCERS, SIX IN SET.

Size.....	Inches	28	28	31	31
Price.....	Per nest	40c.,	50c.,	60c.,	75c.

Architects Slant and Basin, Circular, 8 Divisions and Water Cup in centre, revolving, 7 inches diameter, each \$1.25.

Square Divided Tiles—2 Divisions, 15c.; 3 Div., 20c.; 6 Div., 40c. each.

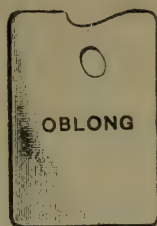
Well Slabs—3 Wells and 3 Slants, 20c.; 5 Wells and 5 Slants, 50c. each.

China Palettes.

OVAL OR OBLONG.



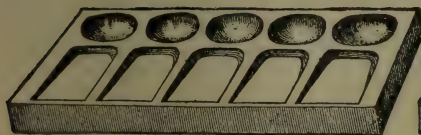
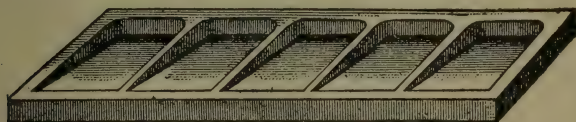
OVAL



OBLONG

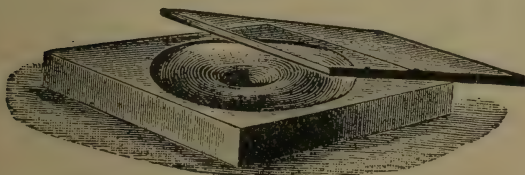
Size, inches long.....	6	7	8	9	10	12
Oval or Oblong..... Each	20c.	25c.	30c.	35c.	40c.	50c.

Slanting Divided Tiles.



China Slants, 3 Divisions, $3 \frac{3}{16} \times 2 \times \frac{7}{16}$	Each	15c.
" " 4 " $5 \frac{1}{8} \times 2 \frac{1}{4} \times \frac{7}{16}$	"	20c.
" " 5 " $6 \times 2 \frac{3}{4} \times \frac{7}{16}$	"	25c.
India Ink and Color Slab, 3 Wells and 3 Slopes $2 \frac{1}{2} \times 4$	Each	20c.
" " " 5 " " $4 \frac{1}{4} \times 7 \frac{3}{4}$	"	50c.

Slate Ink Saucers.



Slate Ink Saucer, with Glass Cover, $3 \frac{1}{2} \times 3 \frac{1}{2}$	Each	50c.
--	------	------

For other China Ware, see China Painting Material Section.

An entirely novel and superior Adhesive, specially prepared for Mounting Photographs, Aristotypes, Scrap Pictures, Engravings, etc., and for general use as a substitute for fluid mucilage. It is not a Flour or Starch Paste, but is rather a Vegetable Glue, being a new discovery in the chemistry of adhesives.

3 oz. Screw-Capped Jars.....	each	15c.
6 oz. “	“	25c.
14 oz. “	“	50c.

Spreads very easily, catches readily and dries quickly; does not strike through nor cockle. A very satisfactory, popular and economical article for general Domestic use.

6 oz. in Decorated Tin..... each 15c.



(FOR MOUNTING PHOTOGRAPHS, ETC.)

This is a very popular adhesive and is generally liked. We consider it equal, in every respect, to the higher priced pastes.

4 oz. Screw-top Glass Jars.....	each	10c.
Half-Pint, " " (approximately 10 ozs.)	"	20c.
Quart " " " 40 "	"	50c.

The strongest adhesive known. It will cement broken articles of China, Glass, Wood, Marble, Leather, Paper, Bone, Ivory and even Iron.

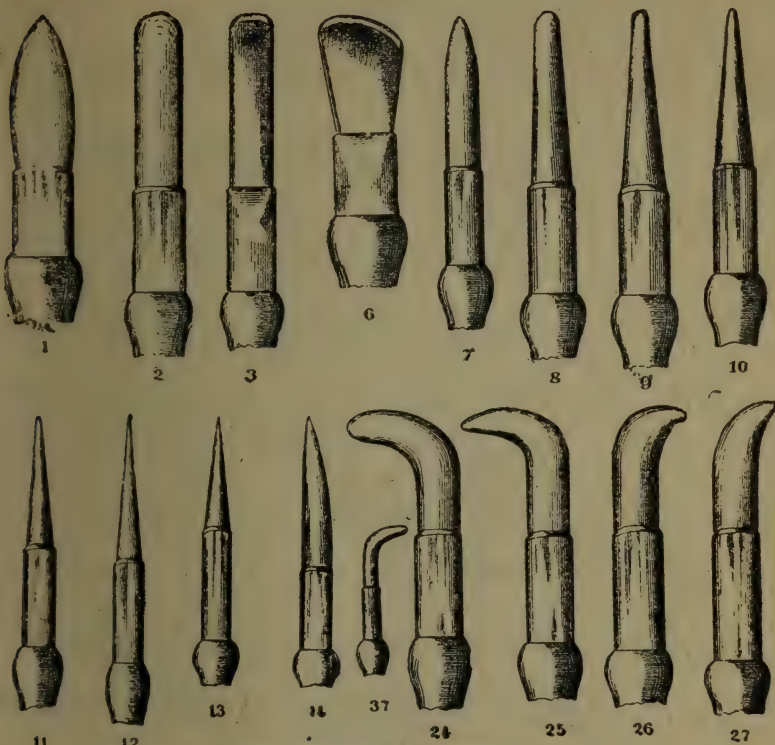
Double Tubes	$\frac{3}{4} \times 3\frac{1}{2}$ ins.	each	15c.
Large "	"	"	25c.

(THE BEST FRENCH MAKE.)

Shows drawings, maps, plans, printed or written documents as clearly after as before being repaired.

Large Spools, 1½ ins. wide. each 5c.

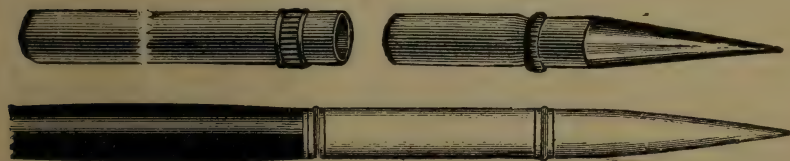
Agate Burnishers.



Illustrations about 1-3 actual size.

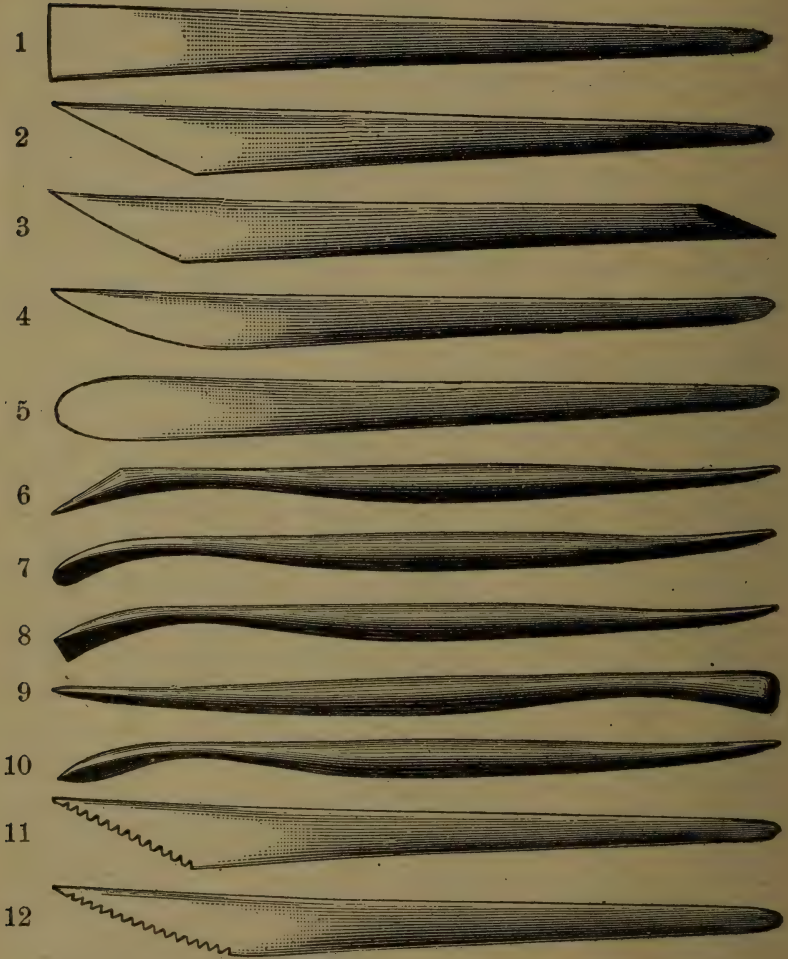
No. 1.	Round.....	Each	85c.	No. 12.	Round pointed.....	Each	40c.
" 2.	Flat.....	"	75c.	" 13.	" ".....	"	40c.
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" 8.	".....	"	65c.	" 26.	" ".....	"	75c.
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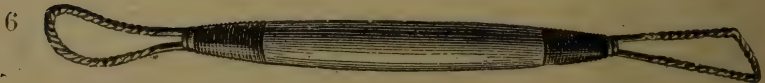


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Snow White Ink

In $\frac{1}{2}$ oz. Bottles.....each 15c.

Postage per Bottle, 6c. extra.

This Ink is adapted for use with ordinary writing pens and has a smooth and easy flow. It is especially desirable for dark or black grounds, blue prints, black prints, and wherever lining or writing in white is required. It can also be used for show tickets, the effect on black cardboard being very attractive.

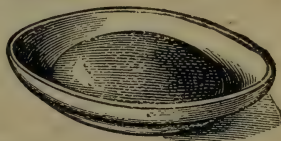
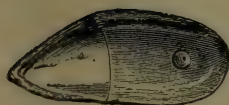


Gold and Silver Ink

Winsor and Newton's Gold and Silver Ink, in Bottleseach 15c.
Japanese, " " 15c.

Gold and Silver for Illuminating

In Tablets, Shells and Saucers



Pure Gold Tablets in Porcelain Panseach \$2.00
Fine " in Shellseach, 15c. and 20c.

GOLD AND SILVER BRONZE

Prepared in Saucerseach 20c.
Star Water Color Gold in Saucers " 12c.

Extra Fine Gold, Aluminum and Colored Bronzes, very brilliant for illuminating work. Write for prices.

Boxwood Modelling Tools.

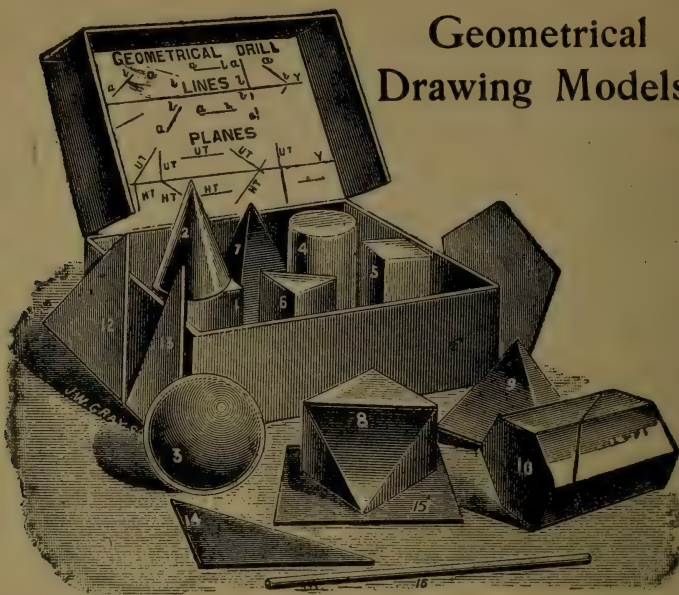
All Nos. 1 to 12, 6 inches long.....Each	10c.	Per doz.....	\$1.00
" " " 7 $\frac{1}{2}$ " "	" 12c.	"	1.25
" " " 9 " "	" 15c.	"	1.50

WIRE MODELLING TOOLS.

Corrugated Wire Tools, (as shown in cut).....Each 25c.

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We Carry in Stock a full assortment of Steel Tools, in all the required shapes.....Each 35c.



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No. 177 E. The Pupil's Own Set, comprising 16 Models and Figures for the use of students in practical, plain and solid Geometry, with instructions, in box as illustrated.

Per Set..... 50c.

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A series of Books designed to teach children correct drawing and coloring. These books have well drawn and correctly colored studies; also a repetition of the same studies in outline for the child to fill in as lesson in coloring. By selecting such subjects as are interesting to a child its attention and interest are at once enlisted.

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The following are 35c. per book:

"The Flag" Painting Book. This book contains correctly colored flags of all Nations, Naval, Military, and Commercial. **Animal Painting Book, Wide World Painting Book, Good Wishes, Paint Box Painting Book**, with colors complete, **Kate Greenaway Painting Book (Figures), Walter Crane's Painting Book (Figures).**

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Handbooks on the Fine Arts.

Our price 20c. (regular 35c.) By mail on receipt of 2c. extra for postage.

In ordering simply mention the number prefixed to each book.

- No. 1. Warren's Half-hour Lectures on Drawing and Painting.
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